MUSICAL COURIER

Review of the World's Music

Subscription $5.00
Europe $6.50 Annually

NEW YORK, SEPTEMBER 1, 1938

Price 20 Cents

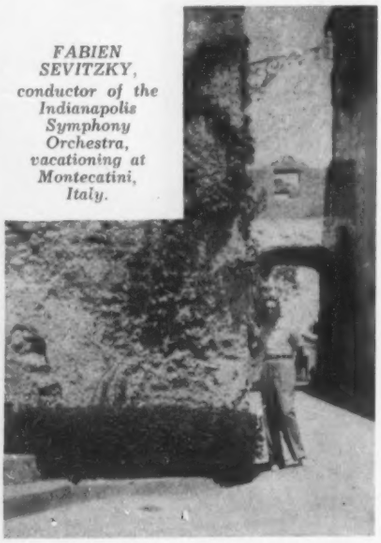
KIRSTEN FLAGSTAD

Metropolitan Opera Soprano

Returned from Her Initial Australian Tour Is Singing in California Before Starting Her American Appearances in November

BYRD ELYOT,
violinist, discussing with her cousin, Admiral Richard Byrd, her forthcoming recital in Carnegie Hall. (Wide World Photos, Inc.)

JOSEF HOFMANN
gets a ping-pong lesson from Alexander Hilsberg, who conducted the August 7 concert in the Robin Hood Dell, Philadelphia, Pa., and the August 15 Stadium Concert in New York, at which the pianist was soloist. (Photo by Mrs. Josef Hofmann.)



FABIEN SEVITZKY,
conductor of the Indianapolis Symphony Orchestra, vacationing at Montecatini, Italy.

MRS. H. H. A. BEACH,
American composer, spending the summer at her home on Long Pond, Centerville, Mass. (Photo © by Bachrach.)

CARLETON SMITH,
commentator on the Sunday evening programs of the Stadium Concerts, New York, broadcast weekly on CBS. Mr. Smith is shown in action at the recent concert for which Mischa Elman, violinist, was soloist. (Photo from CBS.)

(BELOW)
LEONA FLOOD
played for Diggers at Randwick Military Hospital when she visited every ward on her recent trip to Sydney, Australia. The violinist returned to America in the middle of August.

(RIGHT)
RICHARD TAUBER,
tenor-composer, and his wife with a native Australian Koola Bear, in Melbourne. (Photo © by Herald Feature Service, Melbourne.)

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

ALFRED BOYCE
TEACHER OF SINGING
33 Riverside Drive (at 75th St.)
New York City TRafalgar 4-4895

JUNE BURGESS
8 East 30th Street,
New York, N. Y.
Tel.: MUrray Hill 4-0815

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

MME. JOHANNA BAYER-LEE
ART OF SINGING
TONE PRODUCTION—DICTION—REPERTOIRE—STYLE—COACHING
Studio: 502 W. 113th St., N. Y. CAthedral 8-1096

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Vocal Recording and Reproducing Machine Installed. Est. 1901, 817-18 Carnegie Hall. Specializing in Colorful Tone-production in Song and Speech. Tel. CIrcle 7-1472 for audition or interview.

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

BERNARD U. TAYLOR
TEACHER OF VOICE
Faculty Institute of Musical Art of the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
14 West 68th Street, New York
TRafalgar 7-8993

LEO BRAUN
VOICE-REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

KATHERINE GROSCHKE
PIANIST AND TEACHER
50 West 67th Street
New York City

EDGAR SCHOFIELD
Member of the
AMERICAN ACADEMY OF TEACHERS OF SINGING
NEW YORK SINGING TEACHERS' ASSOCIATION
50 West 67th Street, New York
Telephone: ENdicott 2-9527

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 108th St.) New York
Telephone: ACademy 2-6274

MILLO PICCO
Baritone Metropolitan Opera Co.
Hotel Dauphin, Broadway at 67th St., New York
Phone: TRafalgar 7-2200

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

SUSAN BOICE
TEACHER OF SONG AND SPEECH
Interviews by appointment only.
Summer Term June 1-August 1.
320 East 57th St., N. Y. Tel. PL. 3-7938

MARGUERITE VALENTINE
CONCERT PIANIST
Director of Piano Department at Music School Settlement. Studio: 140 West 69th St., New York. Phone: ENdicott 2-4580

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2626

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Lessons, Also for Children.
Tone Building a Specialty.
Studio: 257 West 86th St., New York City
Phone: SUsquehanna 7-6625

RICHARD T. PERCY
Organist-Director Marble Collegiate Church
Preparation for CHURCH SINGING
Voice Culture—Coaching
Songs, Oratorio, Opera. All Languages.
1201 Carnegie Hall, N. Y. Tel. CIrcle 7-1671

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

MINNIE JUST KELLER
CONCERT ORGANIST
Organist and Director, Emmanuel Lutheran Church, Pottstown, Pa.
135 Lancaster Ave., Shillington, Pa.

FLEEDA ALBERTI-SPETH
TEACHER OF SINGING
148 West 72nd Street, New York
Telephone ENdicott 2-5449

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

JACQUES STUECKGOLD
SINGING TEACHER
Some Noted Pupils: Grete Stueckgold, Sigrid Onegin, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

BELGIUM
Brussels: Francis de Bourguignon, 143, rue Bara.

CANADA
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 128 Bloor Street West
Vancouver: Frederick D. Fraser, 1385 West 11th Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Soborska 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, Maadi-Near-Cairo.

ESTHONIA
Tallinn: Riho Pats, Rava 30-4.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.
Nice: Leland L. Smith, 57, Promenade des Anglais.

GERMANY
Berlin: Antonio Lora, Eisenacherstr. 101, Berlin, W. 30.
Cologne: Adolph Spies, 569 Neusserstr.
Dresden: Blanche Barney Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Herman Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Johnsallée 2, Hamburg 13.
Munich: Paul Ehlers, Johannstr. 72, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: Hugh Liversidge, 18 York Buildings, Adelphi-London, WC 2.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighia.

HOLLAND
Amsterdam: Rudolf Reti, de Lairessestraat 5, Amsterdam Z.
The Hague: Herbert Antcliffe, Mesdagstraat 94.

HUNGARY
Budapest: Alexander Jemnitz, V1, Bulyovsky Ucca 21.

IRISH FREE STATE
Dublin: Harold R. White, 112 Grafton Street.

ITALY
Florence: Dorothy Nevile Lees, 24 via Foscolo.
Milan: Mary Tibaldi Chiesa, 4, Via Lanzone.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsuka-machi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carlton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

NEW ZEALAND
Dunedin: L. D. Austin, c/o Evening Star.

PALESTINE
Tel-Aviv: Dr. Peter Gradenwitz, 35 Blvd. Nordau.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.1.

SOUTH AFRICA
Cape Town: Reder Weil, 15 Belle Ombre Rd., Tomboers Kloof.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Eleventh Court, South.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, 343 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottille Lambert, 1133 Pine St.

MAINE
Portland: Sylvia Rowell, 58 Thomas Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 27 Robinwood Ave., Jamaica Plain.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: James T. Watts, Duluth Herald & News-Tribune.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 1230 West Ninth.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon 1004 Olive St.

NEBRASKA
Omaha: Henrietta M. Rees, 720 South 22nd Street.

NEW JERSEY
Trenton: W. T. Rockhill, 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: Lorraine Lerner, 14½ Rowley Street.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 245 Gilman Street
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Samuel P. Wilson, Columbus Dispatch.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Municipal Auditorium.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.
Reading: H. Donald Spatz, 244 Jameson Place.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, Hotel Paso del Norte.
Houston: Hubert Roussel, 2815 Plumb St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 809 East Main St.

WASHINGTON
Seattle: Miriam Terry, 4718-6th N. E.

WISCONSIN
Milwaukee: Justin McCarthy, 3248 W. McKinley Blvd.

* *See first editorial page for list of other representatives.*

SEE ADVERTISING INDEX ON PAGE 34

DANIEL HARRIS
BARITONE—Metropolitan Opera Assn.
Management: George Leyden Colledge,
30 Rockefeller Plaza, New York

JOHN H. PATRICK
BASSO
CHICAGO CITY OPERA COMPANY

JOSEPH SCHUSTER
CELLIST
218 Central Park South, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

Edwin McArthur
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

AMANDA MAC DONALD
ACCOMPANIST-COACH
Monday Wednesday Friday
919 Auditorium Bldg., Chicago, Ill. Midway 1116

MARGA WALDRON
AMERICAN DANCER
Management: BANE BOOKING BUREAU
119 West 57th Street New York, N. Y.

SYDNEY DE VRIES
BARITONE
OPERA — CONCERT — RADIO — ORATORIO
Mgt.: Annie Friedberg, 250 W. 57th St., N. Y.

BEATRICE MacCUE
TEACHER OF SINGING
VOICE PLACEMENT—REPERTOIRE
Teacher Gardner School for Girls, New York
Studio: 202 East 35th St., N.Y.C. LEx. 2-1927

FRANCO AUTORI
CONDUCTOR BUFFALO SYMPHONY
433 Franklin Street, Buffalo, New York

LOUIS HASSELMANS
OPERA CONDUCTOR — Paris Opera Comique,
N. Y. Metropolitan Opera, Chicago City Opera Co.
Louisiana State University, Baton Rouge, La.

FELIX MENDELSSOHN
Cellist & Conductor New York University
Mgt.: Milton Bendiner, 113 W. 57th St., N.Y.
B. Priv. 4468r., 8880-07 Drive, Forest Hills, L. I.

J. CECIL PROUTY
CONDUCTOR
LONG ISLAND SYMPHONY ORCHESTRA
35-17 149th Pl., Flushing, L. I. Tel. FL. 9-6026

Mildred DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. PLaza 3-8717

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and
Union Theological Seminary. Director of the
School of Sacred Music of Union Theological
Seminary. 1012 Park Ave., N. Y. C.

ELLISON-WHITE BUREAU
CONCERT MANAGEMENT
Booking Outstanding Celebrities
402 Studio Building Portland, Ore.

ROBERT ELMORE
CONCERT ORGANIST
"Recital Thrills Carnegie Hall Crowd"
—*New York Journal*
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

ITZA KISZELY
"Hungarian Nightingale"
NOW IN AMERICA
For Dates Apply: H. Canfield Cook, Room 201,
55 E. Washington St., Chicago. Franklin 4080

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

J. RANDOLPH JONES
CONDUCTOR
Personal Representative: G. H. Dalrymple,
250 West 57th St., New York

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

AVIS BLIVEN CHARBONNEL
PIANIST
Suite 701, 119 West 57th Street, New York

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

WILLIAM BOWERS
Negro Baritone
Suite 701, 119 West 57th St., New York

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

JOSEF WAGNER
PIANIST — COMPOSER
INSTRUCTION, PIANO and THEORY
124 W. 72nd St., N. Y. C. Tel. ENd. 2-3774

BISSELL PADGITT
CONCERT PIANIST AND TEACHER
Auditorium Bldg., Chicago, Ill. Harrison 6546

GERTRUDE HOPKINS
HARPIST
B. Mary Pingle, Personal Representative
822 Steinway Hall, 113 West 57th St., N. Y. C.

OLEVENE JOHNSON
SOPRANO
CHICAGO CITY OPERA COMPANY
Address: 825 Orchestra Hall Bldg., Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: E. W. Lowrey, 113 W. 57th St., New York

RICHARD BALDWIN
PIANIST and TEACHER
830 Park Ave. (76th St.) N. Y. C. BUt. 8-3281

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

RICHARD BARNES & CHARLES WILKES
DUO-PIANISTS
Per. Rep. Dorothy Leach,
710 South Blvd., Tampa, Fla.

. RECORDING .
MELOTONE RECORDING STUDIOS
25 Central Park West, N. Y. C.
Phone: Circle 6-1366. Mera Maehnes Weinstock

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church
of Oak Park, Illinois. Village 6775.
La Grange 2070 Harrison 6367

Martha Briggs-Sutton
Soprano
CONCERT—RECITAL—RADIO
825 Orchestra Hall Bldg., Chicago, Ill.

Frederica FRICKEN *Soprano*
Armand & L'Estelle, Fine Arts Bldg., Chicago, Ill.

CATHERINE HAWKS
MEZZO-SOPRANO
Suite 706, 119 West 57th St., New York

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., N. Y.

CYBELLE ABT
SOPRANO
OPERA—CONCERT—RECITAL—RADIO
825 Orchestra Hall Bldg. Chicago, Ill.

MAUD KEY SHELTON
Soprano
CHICAGO GRAND OPERA
825 Orchestra Hall Bldg., Chicago, Ill.

ESTELLA LENCI
MEZZO-SOPRANO
RADIO—CONCERT—OPERA—MOVIES
CHICAGO CITY OPERA COMPANY

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

HANNA BUTLER
Art of Singing
812 Fine Arts Bldg. Chicago, Ill.

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
171 W. 71st St. New York TRafalgar 7-6451

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., N. Y. LE. 2-9544

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION — Class
Courses: (A) Theory of Voice Training. (B)
Analysis of the Standard German Song. Endorsed
by Artur Bodansky.
370 Central Park West, N. Y. C. Riverside 9-3359

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

ETTA Hamilton Morris
TEACHER OF SINGING
102 Pierrepont St., Bklyn., N. Y. Tel. MAin 4-6935

New Book
GREEK MODES and CHURCH MODES
Modal and Secular Harmonization Clarified
by EFFA ELLIS PERFIELD
Single Copy $1.00. Special rate for dozen
or more copies.
EFFA ELLIS PERFIELD
103 E. 86th St. (at Park Ave.) N. Y. C.

ARPAD SANDOR
COACH
Program Building for Recitals
136 W. 55th St., N. Y. Phone: Circle 7-6364

ARTHUR GERRY
TENOR
56 West 68th St. SUs. 7-7443
New York City PL. 3-7344

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

Louise St. John WESTERVELT
Expert Builder of Programs for Singers or
Choral Conductors
Chicago Conservatory of Music, Kimball Bldg.

N. Y. COLLEGE OF MUSIC
Summer Courses with Certification
Piano Pedagogy for Teachers
Send for Catalog C
Carl Hein, Director, 114-116 E. 85th St., N. Y. C.

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Norfleet Trio Camp for Girls, Peterboro, N. H., July and August. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., New York. Tel. ATwater 9-8608.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

PHILADELPHIA CONSERVATORY OF MUSIC
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MRS. D. HENDRIK EZERMAN
Managing Director
Courses leading to Degrees

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

BUY FROM YOUR LOCAL DEALER

B. GAGLIANO
TEACHER OF SINGING
8 West 76th St., New York
SUsquehanna 7-1799

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

Vol. CXVIII, No. 5
Whole No. 2970

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-NINTH YEAR

DR. ALEX MANKE
Composer-Cellist
CONDUCTOR LAKEWOOD SYMPHONY ORCHESTRA
5282 Second Blvd., Detroit, Mich.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

SOLON ALBERTI
TEACHER OF SINGING — ACCOMPANIST
Coaching in
Recital—Oratorio—Opera—Radio—Repertoire
171 W. 71st St., N. Y. C. SUsequehanna 7-1514

RUTH ROONEY
SOPRANO
Radio Koncert Bureau, Harry A. Cahill, Mgr.
2415 RKO Bldg., New York

HELEN MARGOLYNE
Soprano — Chicago City Opera
CONCERT—RECITAL—RADIO
825 Orchestra Hall Bldg., Chicago, Ill.

HILDA OHLIN
SOPRANO—CHICAGO CITY OPERA COMPANY
306 East 52nd St., N. Y. C. Wickersham 2-9586

Buy From Your Local Dealer

GLICKMAN COLLEGE of MUSIC
57 East Jackson Boulevard
Chicago, Ill.

VALTER POOLE
CONDUCTOR
Detroit Civic & Association Symphonies
Detroit, Mich.

ALFRED CHIGI
BARITONE
Personal Representative: Coleman D. Squires, 509 Fifth Avenue, New York

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 W. 73rd St., N. Y. TRafalgar 7-6700

Armand and L'Estelle
TALENT AGENCY
Armand H. Buisseret Estelle A. Lutz
Suite 935, Fine Arts Bldg., Chicago, Ill.
Tel. Harrison 3435

FREDERICK BARNES
CONCERT MANAGEMENT
1010 Auditorium Theatre Bldg., Chicago, Ill.
Phone Wabash 6615

DONNA PARKER PRODUCTIONS
1430 Kimball Bldg., Chicago Webster 2873

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

JACQUES JOLAS
PIANIST
Music Director, Cornell College Conservatory, Mt. Vernon, Iowa

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

EDWARD DUDLEY
TENOR
Suite 701, 119 West 57th St., N. Y. C.

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

FELIX WOLFES
CONDUCTOR—ACCOMPANIST
COACH METROPOLITAN OPERA CO., 1938-39
276 Riverside Dr., N. Y. C. ACademy 4-6322

GEORGE PERLMAN
VIOLINIST
TEACHER — COMPOSER
722 Fine Arts Building Chicago, Ill.

Annemarie GERTS
Soprano
4226 N. Sawyer Ave., Chicago, Ill.

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

HENRY A. SCHROEDER
TEACHER OF SINGING
310 West 79th St., New York. EN. 2-4920

The EIGHTEENTH CENTURY SINGERS
—In Costume—
Address: 800 Kimball Bldg., Chicago, Ill.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

ROBERT S. WHITNEY
CONDUCTOR
LOUISVILLE CIVIC ORCHESTRA

The CINCINNATI TRIO
Ary van Leeuwen, Flute Fritz Brush, 'Cello
May Estel Forbes, Piano
222 McCormick Place, Cincinnati, O.

OTTO LEHMANN
CONDUCTOR—ACCOMPANIST—COACH
Hotel Wellington, N. Y. C. Tel. CI. 7-3900

CAROLYN GRAY
ACCOMPANIST and COACH
310 East 44th St., New York, N. Y.

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

For Your CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

Margaret Ellen MacConachie
Teacher of Voice
The Bogulawski College of Music
323 South Wabash Ave. Chicago, Ill.

GEORGE LIEBLING
Doctor of Music
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Cal.

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Cal. Tel. GL. 3293

LILLIAN BACKSTRAND WILSON
VOICE SPECIALIST
Private Lessons and Teaching Methods
School of Music, University of South. California
PA. 2682 and RI. 4111

DAISY SINCLAIR
ACCOMPANIST — COACHING
500 S. Virgil St., Los Angeles, Cal. Tel. FE. 9441

Malcolm McMillan
TEACHER of SINGING, COMPOSER, CONDUCTOR
Conductor Hollywood Apollo Club (60 Men Singers)
730 No. La Cienega, Hollywood, Calif. OX. 1306

KEN-MAR SCHOOL OF MUSIC
1544 N. Hayworth, Hollywood, Cal.
Phone GR. 1311

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

GUIDO CASELOTTI
VOICE CULTURE
TEACHER of the VOICE OF "SNOW WHITE"
1709 W. 8th St., Los Angeles, Calif. EX. 9307

MARY REARDON
SOPRANO
RADIO—CONCERT—ORATORIO
900 Crenshaw Blvd., Los Angeles, Cal. Tel. York 0770

MADALYN AKERS PHILLIPS
COMPOSER—ORGANIST—PIANIST
355 Fifth Avenue, Chula Vista, Calif.

The Beethoven Society
President: Dr. Feodor Kolin
PIANO—VOICE—COMPOSITION
SCHOLARSHIPS
Arnold Tolley, Bus. Mgr. Write Secy., 5400 Hollywood Blvd., Hollywood, Cal. GR. 5167

DOROTHY ARDEN
SOPRANO
RADIO — MOVIES — OPERA — ORATORIO
1847½ N. Berendo, Hollywood, Calif.
Phone No. 8462

BAXTER BRINQUEST
TEACHER OF SINGING
RECITAL—OPERA—RADIO
6260 Romaine St., Hollywood, Calif.
2149 Atlantic Ave., Long Beach, Calif.

JACQUES GERSHKOVITCH
CONDUCTOR
Portland (Oregon) Junior Symphony Orchestra

FLORENCE STAGE
CONCERT PIANIST
ARTIST TEACHER
1261 Broderick Street
San Francisco, Calif.

LILLIAN STEUBER
CONCERT PIANIST
100 S. Hoover St.
Los Angeles, Calif.

EVA BROWN
TEACHER OF SINGING
Beginners and Advanced
SCREEN—RADIO—STAGE
3475 W. 8th St., Los Angeles, Calif.
Phone FR. 9518

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College
Chicago, Ill.

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

EUGENE CONLEY
TENOR
CONCERT-ORATORIO
RADIO
Address W. W. J.,
The Detroit News,
Detroit, Mich.

BARBARA BLATHERWICK
COLORATURA SOPRANO
RECITAL—CONCERT—OPERA • TEACHER OF VOICE
Mme. Blatherwick trills and sustains on the top C of the piano which is a new record. Mme. Blatherwick uses the Italian Bel Canto founded on the principles of Manuel Garcia. This method uses registers for the different voices and the thoracic breathing method.
Studio: 43 Fifth Ave., New York GRamercy 5-6392

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....

Canada, $4.00 Foreign, $4.50

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

OLGA BRUNO EISNER MEZZO-SOPRANO PIANIST
Address Musical Courier
119 W. 57th St., New York, N. Y.

CLAUDIA VOLTA
OPERA — CONCERT — RADIO
Featuring "Opera Bits" in Costume
Suite 701, 119 W. 57th St., New York

ERNST VICTOR WOLFF
HARPSICHORDIST PIANIST
Mgt.: Guild for Musicians, 113 W. 57th St., N. Y.

MARION LONDON MILHOLIN
TEACHER OF SINGING
17 Crane Ave., White Plains, N. Y.
Studio 54, Metropolitan Opera House Bldg., New York

BELLE FISCH SILVERMAN
VOICE PLACEMENT — COACHING
Hotel Douglas, Hill Street, Newark, N. J.

ANNA SCHRAMM
SOPRANO
Management: Richard Copley,
113 West 57th St., New York

VITTORIO TREVISAN
All BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

BRUCE SPENCER KING
Tenor of Milan Opera gives Private and class Vocal Lessons, Radio Technique, in N. Y. all summer. Teacher of D'Amico of Philadelphia Opera, Inzirillo of San Carlo Co. Studios 816 Steinway Hall, New York. Circle 7-2605

COURTY ROSSI - DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
153 Hawthorne Ave. Glen Ridge, N. J.

JANE ROSS
CONTRALTO
CHICAGO CITY OPERA
Address: 825 Orchestra Bldg., Chicago, Ill.

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
808 STEINWAY BLDG., NEW YORK CITY

EMERSON BUCKLEY
OPERA and SYMPHONY CONDUCTOR
The Romanies, Palm Beach, Florida

AMERICAN OPERA CO.
ANNA DEL PRADA, President
Executive Offices: 431 South Wabash Avenue, Chicago, Ill. Telephone Web. 3338

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

DIMITRI ONOFREI
Leading Tenor, Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
Spring Valley Farm, R.D. 23, No. Wales, Pa.

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studio, New York City

EDGAR FOWLSTON
BASS-BARITONE—TEACHER—CONDUCTOR
STUDIO: 810 Carnegie Hall, N. Y. Tel. Circle 7-6924
RESIDENCE: 216 N. Columbus Ave., Mt. Vernon, N. Y. Oakwood 2067

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: Columbus 5-8241
Res. 144 E. 186th St., N. Y. MOtt Haven 9-6063

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 57th St., New York City, CO. 5-9131

FLORENCE KASS
CONTRALTO
CHICAGO CITY OPERA COMPANY

MARY ANN KAUFMAN
SOPRANO
64 East Van Buren Street, Chicago, Ill.

ADELE MARCUS
PIANIST
162 W. 56th St., New York CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner
315 W. 57th St., N. Y. C. COlumbus 5-6309

FRITZI SIEBACH
ACCOMPANIST
800 Kimball Bldg., Chicago Harrison 0500

BEVERLY KIRK
SOPRANO
CHICAGO CITY OPERA COMPANY
or 825 Orchestra Building, Chicago, Ill.

SYLVIA SMITH
CONCERT PIANIST
Room 704, 119 West 57th St., New York

EMILIO ROXAS
Teacher of JAN PEERCE
LEADING TENOR RADIO CITY MUSIC HALL
COACH OF MARTINELLI
160 W. 73rd St., New York TRafalgar 7-1676

EMMA ZADOR
TEACHER OF SINGING and DRAMATICS
120 West 80th St., N. Y. C. TRafalgar 7-7584

EDWARD MELTZER GUEST CONDUCTOR
Chicago World's Fair
Vienna Symphony
SYMPHONY, OPERA, RADIO, LECTURES
"A highly inspired conductor."—Wiener Zeitung
America until June 1; Europe after June 15
64 E. Jackson Blvd., Chicago, Ill. EDG. 5151

CHRISTOS VRIONIDES
Conductor Nassau-Suffolk Symphony, Long Island
BYZANTINE VOCAL ENSEMBLE
Mgt.: Bernard R. Laberge, Inc., 2 W. 46 St., N. Y.

HENRY GREGOR
PIANIST—COMPOSER—LECTURER
UNIVERSITY OF MIAMI
Oct.-May: 2025 Brickell Ave., Miami, Fla.
June-Sept.: Salem, Connecticut

CLIFFORD KEMP
NEW ZEALAND PIANIST
TEACHER OF SINGING
Steinert Hall, Boston, Mass.

Vernon d' Arnalle
TEACHER OF SINGING
344 West 72nd St., N. Y. ENdicott 2-8954

RUTH SHAFFNER
Soprano—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

WM. SPADA
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-9146

ADA BELLE FILES
CONTRALTO
Costume Recitals
1400 Lake Shore Drive, Chicago, Ill.

AUDITORIUM RECITAL HALL
426 comfortable seats
EXCELLENT ACOUSTICS
INDIRECT LIGHTING
MODERN DECORATION AND
GOOD VENTILATION
Mason & Hamlin Piano Furnished
$30 per engagement
WRITE OR PHONE
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

RAPHAEL BRONSTEIN
TEACHER OF VIOLIN
98 Riverside Drive (corner 82nd St.), New York
ENdicott 2-6029

Oliver Stewart
TENOR
Studio 325 W. 57th St., N. Y. COlumbus 5-0555
Mgt. Milton Bendiner, 113 W. 57th St., N. Y.

GRACE HOFHEIMER
PIANIST-TEACHER
200 West 57th Street, New York, CIrcle 7-8178

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

LOLA FLETCHER
SOPRANO, CHICAGO CITY OPERA
842 Agatite Avenue, Chicago, Ill.

LENNART von ZWEYGBERG
CELLIST — Indiana University School of Music, Bloomington, Ind.
Concert Management George Layden Colledge
30 Rockefeller Plaza, New York

© Bachrach

STANLEY HASSELL
CONDUCTOR
296 HUNTINGTON AVENUE
BOSTON, MASS.

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
TEACHER OF SINGING
2201 Eutaw Place Baltimore, Md.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York CIrcle 7-3956

CHARLES REPPER
Composer-Pianist and Teacher
Music for: Piano; 2 Pianos; Voices; Inst. Trio; Orch. *Send for catalogs to:*
Brashear Music Co., 12 Trinity Ct., Boston

MISCHA GOODMAN
VIOLIN STUDIO
For Advanced Artists
Studio 34 *Appointments by Mail*
Metropolitan Opera House Bldg., 1425 B'way.

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

FREDERIC BAER
BARITONE
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y.

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
Spring Valley Farm, R.D. 23, No. Wales, Pa.

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. CIrcle 7-1093

MARJORIE McCLUNG SOPRANO
1209 Steinway Hall,
Tel. CIrcle 7-4766
N. Y. City

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice; OLGA SAPIO, Piano
ROMUALDO SAPIO, Concert and Opera Repertory
67 Riverside Drive, New York ENdicott 2-8066

DOROTHY REMINGTON **WILLIAM WEBSTER**
SINGING—ACTING—COACHING—GRAND OPERA IN MODERN THEATRE
"Vocal Students Give Rigoletto to Full House—Do a Good Job."—Brown, Washington Post
1635 Connecticut Ave., N. W., Washington, D. C.

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

ESTABLISHED 1857

PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

VOL. CXVIII—No. 5
WHOLE NO. 2970

MUSICAL COURIER

An International Journal Established 1880

New York, N. Y.
September 1, 1938

Sir Henry Wood Acclaimed as London's "Prom" Concerts Begin

Pleads for Hospital Aid to Ill Musicians—Elisabeth Schumann Helps German Refugees—Dolmetsch Family Performs Old Music

By HUGH LIVERSIDGE

LONDON.—The first of the series of Promenade Concerts was accompanied once again by querulous voices demanding whether these musical junketings served the best interests of music, claiming that no orchestra can do justice to music when it has to play six nights out of seven during eight weeks. The attack is met by a vigorous counterblast from the enthusiasts who maintain that the concerts give pleasure to many music lovers of slender means.

The initial event provided an innovation, for Sir Henry Wood (this year celebrating his fiftieth anniversary as conductor) cast aside his usual modesty and monastic vows of Trappist silence and made a speech, appealing for support for his scheme to endow beds in hospitals for musicians. He was received with wildest enthusiasm and scenes reminiscent of a revivalist meeting.

The program opened with the prelude to Meistersinger. Noel Eadie displayed vocal flexibility in Verdi's Caro Nome. Eda Kersey made a fine showing in Mendelssohn's violin concerto, the lyric, romantic beauty and unsophisticated charm of the second movement forming a salve which did much to assuage some of the cacophonous memories of the late modern music festival.

SCHUMANN VOCALISM

At the Burlington Galleries, in connection with the exhibition of contemporary German art, Elisabeth Schumann gave a concert in aid of artists forced to leave Germany. Despite this fact, Mme. Schumann's program comprised songs by Bach, Mozart, Schubert, Brahms, and Hugo Wolf, all sung in the artist's proverbial manner, her Mozart being particularly notable for its vivid and passionate grace.

IREEN MACLAREN ON THE AIR

In a broadcast recital Ireen MacLaren, pianist, won new laurels. Her treatment of the Bach-Busoni Organ Prelude and Fugue in E minor was dynamic, and she contrived to capture a voluminous organ tone. Previous to this, Couperin's Le Moucheron served as a pleasant appetizer. Her handling of a Mendelssohn Charakterstück must have convinced even the most confirmed sceptic that it is time this composer was rescued from the shameful neglect in which "arty-crafties" have contrived to place him. The *pièces de resistances* were provided by three Liszt Petrach Sonnets in which Miss MacLaren's virtuosity and technic excited admiration.

HASLEMERE FESTIVAL

An "olde worlde" atmosphere prevailed at the music festival at Haslemere where the Dolmetsch family held their fourteenth anniversary. At the first program the concert was devoted to French composers of the last half of the seventeenth and first half of the eighteenth centuries. The most notable offering was Rameau's premier concert for violin, viola da gamba and harpsichord. Another interesting example was the Variations by De la Barre, brilliantly performed on the virginals by Ruth Mott.

OLD MUSIC RESTORED

The Wednesday program included the Telemann Sonata in G, a gracious, stately affair, and Handel's sonatas for violin and recorder with hapsichord. A special delight was provided by Rudolf Dolmetsch (harpsichord) in his playing of Bach's delectable third English suite.

Friday brought to the platform the venerable founder of the festival, Arnold Dolmetsch. Despite his eighty years, he gave a remarkably fine rendition of Lord Salisbury's Pavane and Gaillard.

Other interesting items of this series were two Airs and Diversions by Matteis, for two recorders and lute; a fantasy by Henry VIII; two pieces by Frescobaldi for harpsichord (extremely effective); pieces for lute by Vincenzo Galilel; and a fantasy for five violas by John Cooper.

JEAN NORRIS PLAYS

Jean Norris was soloist in the Schumann piano concerto in a broadcast concert with the Bournemouth Municipal Orchestra under Richard Austin. In choosing this concerto, Miss Norris showed a fair measure of confidence which proved well placed, for her brilliant performance was warmly acclaimed. Other numbers of the program were Handel's Concerto Grosso in B minor and Rachmaninoff's symphony in E minor.

French Subsidize Art

PARIS.—Twenty-six million francs have been voted for the upkeep of the Paris Opéra, Opéra-Comique, and Odéon by the French Government. This sum will insure running expenses of the three institutions until January 1, 1939. M. G.

Notable Tristan Hearing Opens Brilliant Bayreuth Festival

Lorenz and Leider in Title Roles — Parsifal and The Ring Cycle — Elmendorff, von Hoesslin and Tietjen Are the Conductors

By ANTONIO LORA

BAYREUTH. — The Wagner Festival opened auspiciously here with a performance of Tristan and Isolde. This year we honor Wagner's one hundred and twenty-fifth birthday, and Bayreuth's festive spirit seemed to fill the air and possess everyone. As in former years, Führer Hitler was present to open the event, and when he had taken his seat in the Wagner family loge, the strains of Wagner's love drama issued forth from the hidden orchestra led by Karl Elmendorff.

Frida Leider, whose name has long been coupled with that of Isolde, gave a notable interpretation of the part. Max Lorenz sang Tristan for the first time, and his portrayal convinced that he is well qualified for the role. Margarete Klose's Brangäne was infused with deep feeling and musicianship. Jaro Prohaska was Kurwenal, his powerful voice and histrionics lending distinction to the role. Josef von Manowarda as King Mark was commendable. Smaller roles were admirably handled by Martin Kremer, Fritz Wolff and Edwin Heyer. The chorus had unusually thorough preparation under Friedrich Jung. Karl Elmendorff conducted admirably. The stage direction, carried out in genuine Wagnerian taste, was the work of Heinz Tietjen. The beautiful scenes and costumes had Emil Preetorius and Kurt Palm as designers.

ATMOSPHERIC PARSIFAL

Parsifal was the next offering, under Franz von Hoesslin, with leadership glowing and distinct. Heinz Tietjen's staging was inspiring, while the scenic effects by Wieland Wagner, the Master's grandson, showed youthful inspiration, fantasy of color and genuine spirit.

Fritz Wolff substituted at a late hour for Franz Völker (indisposed), singing Parsifal with musical intelligence and noble artistry. Jaro Prohaska's Amfortas was moving, while Germaine Lubin from the Paris Opéra did an exalted Kundry, literally taking the Festspielhaus by storm for her beautiful singing, faultless German diction and style. Josef Manowarda's Gurnemanz was ideally presented, as were Robert Burg's Klingsor and Michael von Roggen's Titurel. The Führer was again in the audience and the subject of much excitement.

TETRALOGY LED BY TIETJEN

For the performances of The Ring which followed (Rheingold, Walküre,

(*Continued on page 18*)

Silvermine Holds Its Second Series

Connecticut Programs Concluded with Ninth Symphony Under Ormandy —Iturbi Conducts and Appears as Soloist

By HAROLD A. STRICKLAND

SILVERMINE, CONN.—Before an almost capacity audience, the second Silvermine Festival was brought to a close here on August 21 by a stirring performance of Beethoven's choral symphony under the capable leadership of Eugene Ormandy. The chorus of 500 included about one hundred members of the Schola Cantorum of New York, the other singers being drawn from the Connecticut Federated Choirs. The orchestra again was the New York Philharmonic-Symphony Society.

As assisting soloists, Mr. Ormandy had Rosa Tentoni, soprano, Anna Kaskas, contralto, Edouard Grobé, tenor and Chase Baromeo, bass, all experienced in their assignments. A summer evening beyond cavil, a chorus carefully rehearsed in their parts, an orchestra alive to the demands of a musicianly conductor and a solo quartet of ability made the production thoroughly enjoyable to the crowd on the gentle slope facing the lagoon, an admirable rural setting for a festival.

Encouraged by the support this year, the Silvermine Guild of Artists, sponsors of the festival, plan a three-day program next August with the same orchestra again participating and with a major choral work listed.

The final day's program also included an interdenominational service on the festival grounds. Virginia Carrington Thomas' first organ symphony and vocal and instrumental works of Widor, Bach, Franck, Dudley Buck, Handel and Charles Lowe, who conducted the chorus of one hundred, were the principal items.

(*Continued on page 8*)

Salzburg Schedule Presents Opera, Symphony and Drama

German and Italian Conductors in Charge—Goethe's Egmont Has Al Fresco Hearing—Verdi's Falstaff Well Performed

By ANTONIO LORA

SALZBURG.—The first of the seven orchestral concerts by the Vienna Philharmonic Orchestra at the Mozarteum, was led by Hans Knappertsbusch, his program consisting of Beethoven's Eroica and Brahms' third symphonies. The readings disclosed predeliction for sharp dynamic contrasts, with beat precise and gestures abrupt. But if Knappertsbusch's baton technic gives the impression of lack of elasticity, it is only visual and not aural. The playing of the Vienna Philharmonic Orchestra was well nigh flawless and the large audience applauded conductor and orchestra to the echo.

The following day, Franz Schütz of Vienna gave a Bach program at the Dom in which he was assisted by Marjorie McClung (New York soprano), Willi Boskovsky (violin), Joseph Niedermayer (flute) and Hans Kamesch (oboe). Schütz' playing showed deep feeling, and understanding of the Cantor's music, and the interpretations of the passacaglia and double fugue in C minor deserve special mention. Miss McClung's singing in excerpts from two cantatas and the aria from St. John's Passion revealed a lovely voice particularly attractive in the higher register.

OUTDOOR DRAMA

On the unique open-air stage located in the Archbishop's Old Riding School, Goethe's Egmont was presented under the direction of Heinz Hilpert with entirely new stage settings by Ernst Schuette of Berlin. This dramatic offering was played by some of Germany's leading actors: Ewald Bolsar (Egmont), Werner Krauss (Duke of Alba), Angela Salokker (Klärchen), Theodor Loos (Wilhelm von Oranien) and Elisabeth Flickenschildt (Margaret of Parma). These as well as lesser roles were all skillfully acted though one felt at times

(*Continued on page 31*)

Lily Pons in Role of Lucia Stirs Audience at Buenos Aires

Soprano Appears Also as Rosina—Opera by an Argentine Restored After Twenty Years—New Pizzetti Music—Backhaus in Recital

BUENOS AIRES.—The Colon had its traditional annual *gala* night, in commemoration of Argentine Independence. President Ortiz occupied the official box and was accompanied by all his ministers. An enormous audience packed the theatre. The National Anthem was sung by pupils of the Municipal Conservatory of Music, and then came Donizetti's Lucia di Lammermoor.

The opera served for the reentry of Lily Pons who sang with her accustomed taste and expertness. At the end of the Mad Scene, Miss Pons had a tumultuous ovation. The Edgardo of Bruno Landi also gained favor. Carlos Galeffi was an excellent Enrico and Giacomo Vaghi impressed as Raimondo. The cast was completed by Carmen de la Vega and Alessio de Paolis. Tullio Serafin conducted.

OPERA BY AN ARGENTINIAN

After an absence of twenty years, Constantino Gaito's Petronio returned to the Colon. The opera, written by an Argentinian, was received with enthusiasm, in which Serafin shared. Pedro Mirassou sang the hero role authoritatively. Sara Menkes was a dramatic Rhea and Sara Cesar sang with voluminous tones the role of Fulvia. Excellent was the chorus, under the direction of Terragnolo and Martini.

LILY PONS AS ROSINA

Barber of Seville, always a favorite here, was headed by Carlos Galeffi (Figaro), Lily Pons (Rosina), Bruno Landi (Almaviva). Galeffi was an excellent Figaro and sang and acted with vivacity. Lily Pons made a sweet and mellifluous Rosina. Bruno Landi has a pure voice of lovely timbre. Tullio Serafin conducted.

In Massenet's Manon we heard the French soprano, Solange Petit-Renaux, who had already impressed in Louise, and as then, her singing and acting won strong response. Bruno Landi, an efficient Des Grieux, was long applauded after the Dream. Albert Wolff conducted with his accustomed mastery.

PIZZETTI SCORE PREMIERED

The local premiere of Orseolo by Ildebrando Pizzetti was one of the principal events of the season at the Colon. (The work had its world premiere in Florence, in 1935). Serafin and his orchestra did well by this modern opera. Giacomo Vaghi in the part of the vain Orseolo used his powerful voice with effect. Very good was the Contarina of Franca Somigli, and Frederick Jagel was a highly convincing Fusinier. Beautiful decorations by Alfredo Guido were a pleasure to behold.

RABAUD CONDUCTS OWN OPERA

Also a first time here was Rolande et le mauvais Garçon by Henri Rabaud, who came all the way from Europe to conduct his opera. The French singers at the Colon worked hard for success. Solange Petit-Renaux, Georges Thill, as Gaspard, Amelia Conte, Claude Got and Ilka Popova scored outstandingly. The fluent score with its folksong treatments, registered brilliantly under the baton of the composer, whose son Olivier furnished the colorful decorations.

OTHER TONAL EVENTS

Lily Pons and André Kostelanetz offered their third radio concert over L. S. Broadcasting Municipal. Miss Pons sang Les Roses d'Ispahan by Fauré, Les Filles de Cadiz by Delibes, Après un Reve by Fauré, La Pastorella by Rossini, and Polonaise from Mignon by Thomas. Kostelanetz conducted Wagner's overture to Lohengrin and Isolde's Love Death and Minuet from l'Arlésienne suite by Bizet.

The German pianist Wilhelm Backhaus reappeared at the Colon after a long absence and offered a magnificent version of five sonatas by Beethoven. Shortly he will start his series of all the piano sonatas by the same composer.

L. H. FRIAS

AUDIENCE AT THE TEATRO COLON,
for the gala performance given to celebrate the anniversary of the independence of Argentina. The audience included His Excellency, Dr. Roberto Ortiz, President of the Republic, and all his ministers of state.

Silvermine Festival

(*Continued from page 7*)

The initial program of the festival, which opened on August 18, was given by the Roth Quartet for an audience estimated at 2,000. Haydn's D major quartet (op. 76, No. 5), Debussy's (op. 10) quartet and Schumann's quartet in A minor (op. 41, No. 1) were all read stylistically by Messrs. Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz. This was followed by a lecture on symphonic appreciation by Charles O'Connell.

PRIZE WORK PLAYED

The first concert by the orchestra under Mr. Ormandy given that night, offered the third Leonore Overture of Beethoven, Brahms' fourth symphony, and three Wagnerian excerpts, with David Blair McClosky majestically singing the Abschied from Die Walküre. He was warmly received. An added number was the prize winning work of the festival, Ina Gerschefski's Incident at Newgate, based on an incident of early Connecticut history. Mrs. Gerschefski, who received the grant of $300, has wrought a descriptive poem somewhat tame tonally, despite certain grimness available in the program. Not radical, she disclosed technical sureness in her instrumentation. Mr. Ormandy read it persuasively, and the reception was cordial.

Before the concert, John Vassos, president of the guild, gave a brief welcoming speech to the 5,000 attending.

The Friday schedule embraced another program by the Roth Quartet, a lecture by Richardson Wright, and a concert in which Jose Iturbi conducted the orchestra and appeared as soloist in Gershwin's Rhapsody in Blue. Other items in the last event were Sibelius' Swan of Tuonela and Finlandia, Ravel's Bolero, the Ruy Blas Overture of Mendelssohn and Schubert's Unfinished Symphony.

Although a katydid choir added an unprogrammed *obbligato* throughout, the highlight unquestionably was Mr. Iturbi's delineation of the Gershwin, a work with which he has become especially sympathetic. It was vociferously received.

Quinto Maganini on Saturday morning conducted a junior symphony concert for 2,000 children. His list included works of Mason, Pierne, Debussy, Wagner, Grieg, Pillois, Saint-Saëns and two of his own compositions, Temagami and Zamboanga. He followed his practice of discussing the numbers before playing them and also permitted members of the orchestra to demonstrate particular themes. He was applauded by his young audience who sat enthralled at both his readings and comments. Mr. O'Connell prefaced the final event by giving a lecture on the Beethoven symphony after Mr. Maganini's program.

Paderewski Prizes Offered for American Composers

American composers are eligible to compete for the $1,000 award, offered by the Paderewski Fund Prize Competition Committee, for a work for chamber orchestra, from fifteen to twenty minutes long, and a similar grant for a "concerto or other serious work for a solo instrument with symphonic orchestra" not less than fifteen minutes long. The judges are Quincy Porter, Hans Lange and Sigismond Stojowski. Manuscripts should be sent, before March 1, 1939, to Mrs. Elizabeth C. Allen, secretary, 290 Huntington Avenue, Boston, Mass., under an assumed name with an envelope bearing the composer's real name and address and evidence of his American birth either in this country or abroad of native parents.

San Carlo Opera Company to Give New York Season

A seventeen-day series of performances is to be given by Fortune Gallo's San Carlo Opera Company at the Center Theater, New York, starting on September 15. Twenty performances are planned. In addition to the company of 200 several guest singers are to appear with a repertoire drawn from Italian, French and German lists.

Flagstad Sings at Hollywood Bowl and in San Francisco

Returning from an Australian tour, Kirsten Flagstad, Metropolitan Opera soprano, sang with the Los Angeles Orchestra (Otto Klemperer, conductor) in the Hollywood Bowl on August 24 and at the San Francisco Auditorium on August 27 with Edwin McArthur conducting the orchestra. Both programs comprised Wagnerian excerpts. Mme. Flagstad sails from New York on September 3 on the SS. Stavangerfjord for Norway and appearances in Europe, returning for her fifth American season on November 6, when she is to be heard on the Ford Sunday Evening Hour. Her concert tour opens in Washington, D. C., on November 8.

Plan Peristyle Concerts for Toledo Winter Schedule

TOLEDO, O.—The management of the Peristyle Concerts at the Museum of Art is offering an interesting series for the 1938-39 season. The Brazilian soprano, Bidu Sayao, gives a recital on October 19. Three symphony orchestras will appear, the Philadelphia Orchestra under Eugene Ormandy, November 4; Vladimir Golschmann and the St. Louis Symphony Orchestra, January 20; and the Cincinnati Orchestra, Eugene Goossens conducting, March 29.

Three other attractions are Vronsky and Babin, duo-pianists, January 6; the Trudi Schoop Comic Ensemble, February 3; and Artur Schnabel in a piano program on February 17. A. McL. T.

Berkshire Festival, in New Home, Draws Eager Symphonic Patrons

Boston Symphony Orchestra under Serge Koussevitzky Assisted by Vocal Forces in Fifth Annual Series

By MOSES SMITH

LENOX, MASS.—The Berkshire Symphonic Festival was well on its way toward being a national institution with the completion of its fifth season from August 4 to 14 at Tanglewood. Dr. Serge Koussevitzky and the Boston Symphony Orchestra furnished the music for the third successive season. For various reasons it had been impossible or unfeasible to increase the amount of music-making of the previous season, consisting of three concerts in each of two longish week-ends. But as indications of positive progress there were two important developments.

One was a new roof over musicians and audience. In place of the huge tent which had previously done duty there is a remarkable structure, the outer lines stretching fan-wise from the stage, the sides open, seating more than 5,500 persons, a number which can be—and actually was several times during the recent festival—increased by seats under the colonnade and by the almost limitless capacity of the lawns beyond.

Concerning its acoustical properties, so far as the present writer could determine in his perambulatory listening, there are no dead spots in the huge area under cover. The characteristic quality and balance of orchestral tone are preserved at increasing distances from the stage.

PROGRAMS UNDERGO CHANGE

The second important innovation, anticipating (as is generally believed) opera and other developments in the future, was the extension of the programs beyond the limits of purely orchestral music. The opening program, consisting of two excerpts from a Bach cantata and the ninth symphony of Beethoven, required both chorus and a quartet of soloists. And the first program of the second week, on August 11, devoted to the last part of the first act of Die Walküre and the final act of Siegfried, again required four vocal soloists.

The Boston Orchestra, which played almost through the entire festival at the very top of its superlative powers under the commanding and persuasive direction of Dr. Koussevitzky, had, in the case of the best performance of the ninth symphony readily recalled, the assistance of the admirable Cecilia Society chorus of Boston (trained by Arthur Fiedler) and an exceptionally fine quartet of vocal soloists: Jeannette Vreeland, Anna Kaskas, Paul Althouse and Norman Cordon. Miss Kaskas, Mr. Althouse and Mr. Cordon again lent their distinguished talents to the Wagnerian program, for which the other soloist was Beal Hober.

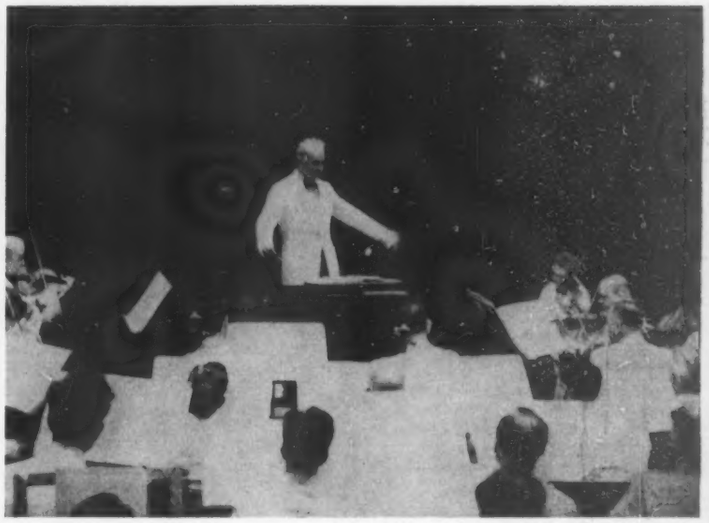
The programs included, in addition to works already mentioned, a Haydn symphony in E flat, Sibelius' first symphony, Mozart's Eine kleine Nachtmusik, Brahms' fourth symphony, Copland's Music for the Theater, Ravel's Mother Goose and second suite from Daphnis and Chloë, Beethoven's Pastoral Symphony, Tschaikowsky's Pathetic Symphony, Schumann's B flat symphony, Prokofieff's Lieutenant Kije Suite and the second symphony of Brahms. The program of August 13 began with the Angelus from Henry Hadley's third symphony in tribute to the memory of the distinguished American musician who was founder and first conductor of this festival.

Demonstratively enthusiastic crowds, averaging about 6,000, heard the concerts. They numbered many visitors from great distances and included many persons eminent in American artistic, political and social life.

OTHER BERKSHIRE ACTIVITIES

More or less parallel with the festival were a number of musical and other artistic activities in the Berkshire Hills, in most cases antedating the establishment of the Berkshire Symphonic Festival. Among the events which attracted considerable audiences were the concerts of the South Mountain Quartet in Mrs. Elizabeth Sprague Coolidge's Music Temple at Pittsfield on August 5 and 12; the concerts of the Gordon String Quartet at Falls Village, Conn., on August 7 and 14; and the dance-demonstrations of Ted Shawn and his Group of men dancers at Lee on August 6 and 13.

For next year's festival Dr. Koussevitzky plans to extend the week-ends even further by beginning the concerts on Wednesdays instead of Thursdays and having four concerts instead of three. That will set the stage for a longer festival in 1940, when, in addition, it is expected that the academy of music and related arts will be inaugurated at Tanglewood. The conductor plans to devote the two weeks of next year to only two composers, with many soloists.



(ABOVE)

DR. SERGE KOUSSEVITZKY conducts the Boston Symphony Orchestra at the festival.

(LEFT)

THE NEW MUSIC SHED for the Berkshire Festivals (at center), in its superb natural setting among the hills.

(BELOW)

PART OF THE FESTIVAL AUDIENCE listening attentively at Tanglewood during a concert.

Rodzinski Ends Series Offered in Portland

Season Proves Financial Success—Goossens Makes Local Debut—Crooks Hailed by Audience of 12,000

PORTLAND, ORE.—Artur Rodzinski, conducting a single performance of the Stadium Philharmonic Orchestra in the Multnomah Civic Stadium here on August 15, brought to an impressive close our third consecutive summer season of outdoor concerts. Announcement was made that it had been a financial success. Box office sales and membership subscriptions had been ample to finance the entire season.

Dr. Rodzinski's program included the overture to Oberon, three movements of Beethoven's fifth symphony, Tschaikowsky's Romeo and Juliet fantasie and the overture to Tannhäuser.

FIVE CONCERTS PRESENTED

The past month brought five concerts on consecutive Monday nights. From the standpoint of attendance the high spot was the appearance on July 25 of Richard Crooks, who sang exquisitely for an audience of 12,000. Macklyn Marrow conducted. On July 18, an almost equally large crowd witnessed a performance of the San Francisco Opera ballet, the principal vehicle being Lew Christensen's choreographic version of A Midsummer Night's Dream. Both Lew and Harold Christensen, who were in the city for the summer, danced. Effective orchestral support was supplied under the baton of Willem van den Burg.

GOOSSENS MAKES BOW

August 1 brought the first local appearance of Eugene Goossens, and of Daniel Ericourt, brilliant young French pianist. Goossens, particularly in his reading of Ravel's Bolero, scored a veritable triumph. Likewise Ericourt, who gave a long-to-be-remembered performance of the Liszt E flat piano concerto.

The August 8 concert featured Portland's own Rose Colombi, who is scheduled next fall to make her operatic debut in Naples. She was effectively heard in arias from Pagliacci and Turandot. The conductor was Richard Lert.

D. L. P.

Finland to Hear Works of Henry Hadley

(Special cable to the Musical Courier)

HELSINGFORS.—Works of Henry Hadley are to be presented this coming season over the local radio station and also on the programs of the Helsingfors Philharmonic Orchestra under the baton of Georg Schneevoight.

I. H.

Taubman Ends Hollywood Stay with Radio Appearance

Leo Taubman, accompanist for Lotte Lehmann, now in Hollywood, appears with her on an NBC broadcast on September 8. Mr. Taubman was at the piano for her recent program at the Colorado Springs Fine Arts Center and also accompanied Grace Moore at the opening of the summer festival at Carmel, N. Y. Igor Gorin, radio and concert baritone, is coaching with Mr. Taubman who returns to New York this month.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans & Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Robin Hood Dell Series Concluded With Opera and Symphonic Programs

Gladys Swarthout, Margaret Speaks, Lucy Monroe, Jan Peerce and Josef Hofmann Soloists at Final Concerts

PHILADELPHIA, PA.—After a recent week-end of no concerts because of rain, a capacity audience turned out on Monday and Tuesday evenings for the performance of Aida at the Robin Hood Dell. Rose Tentoni gave an affecting performance of the title role; Lyuba Senderovna was particularly well cast as Amneris; Pasquale Ferrara, substituting for Sydney Rayner, was Rhadames; Joseph Royer, Amonasro; John Gurney sang well as Ramfis; Lys Bert, the high priestess and Benjamin Grobany, The King. The chorus did nice work and the Philadelphia Ballet provided a brilliant interlude in the second scene of the second act. Alexander Smallens directed.

SWARTHOUT WITH ORCHESTRA

Gladys Swarthout was soloist with the orchestra, contributing the Habanera from Carmen followed by Chausson's Temps de Lilas and Ernest Charles' When I Have Sung My Songs, all well suited to her brilliant voice. Alfred Wallenstein directed the orchestra in an unusually spirited performance of the Rienzi Overture, Beethoven's symphony (No. 1) in C, Mozart's Eine Kleine Nachtmusik and Strauss' Don Juan.

Margaret Speaks was another delightful soloist with the orchestra, singing the air from Debussy's L'Enfant Prodigue, Ernest Charles' Let My Songs Fill Your Heart and Oley Speaks' familiar Morning. As one of her encores Miss Speaks gave her uncle's Sylvia with Martin Gabowitz at the piano. The orchestra under Mr. Wallenstein offered the Franck symphony, Ravel's Daphnis and Chloë Suite (No. 2) and the Polvetzian Dances from Prince Igor.

At another Wallenstein program, including Weber's Invitation to the Dance; Sibelius' Valse Triste; Debussy's Fetes; Strauss' Emperor Waltz and Liszt's Hungarian Rhapsody (No. 2), Alvin Rudnitzky was soloist, playing the Carmen Fantasy by Bizet, which was well received.

8,000 HEAR HOFMANN

The much-postponed appearance of Josef Hofmann drew a crowd of 8,000 to the Dell. Dr. Hofmann played the Chopin concerto in F minor, being at his brilliant best in the *allegro vivace*. His several encores were Anton Rubinstein's arrangement of Beethoven's Turkish March from The Ruins of Athens, the Berceuse and Minute Waltz by Chopin and Moszkowski's Spanish Dance. The orchestra under Alexander Hilsberg gave Mozart's Marriage of Figaro overture and Beethoven's seventh symphony, as well as providing restrained and sympathetic accompaniment for the soloist.

An all-Wagner program at Robin Hood Dell, with the orchestra under Mr. Smallens and the soloist Selma Amansky, soprano, brought Sieglinde's air Du Bist Der Lenz from Die Walküre, which the artist sang dramatically and musically. Her other numbers were Dich Theure Halle from Tannhäuser, Ho jo to Ho from Die Walküre and the Liebestod from Tristan and Isolde. The orchestra offered the overture to The Flying Dutchman, the Das Reingold *finale* and the Rhine Journey.

SEASON'S FINAL PROGRAM

The Dell season closed with Jan Peerce singing Quand Rachel du Seigneur from La Juive and O Paradiso from Africana. The second soloist, Lucy Monroe, sang with skill and beauty Mi Chiamano Mimi from La Boheme and the waltz from Gounod's Romeo and Juliet. For encores she offered The Nightingale and the Rose and Girometta. The remainder of the program consisted of excerpts from Goldmark's Rustic Wedding, Moussorgsky's Night on the Bald Mountain and Liadoff's Eight Russian Folk Songs directed by Mr. Smallens.

E. F. S.

Rosalind, Opera by Florence Wickham, Premiered at Carmel, N. Y.

CARMEL, N. Y.—Rosalind, light opera by Florence Wickham, former contralto of the Metropolitan Opera, had its premiere here on August 5 at the Rockridge Theater. Her co-author was Curtis Cooksey. The work is based on Shakespeare's play, As You Like It.

In its premiere the opera, consisting of a prologue and two acts, enlisted a chorus of thirty from the American Opera Comique (Dr. Paul Ravel, director) and an orchestra of thirty conducted by William A. Parson. Charles Sinclair was stage manager.

Rosalind to some extent resembles de Koven's Robin Hood, a work in which Miss Wickham appeared following her Metropolitan days. It is tuneful and a pleasant lyrical entertainment. Unconventional harmonies, the so-called modernistic style of instrumentation and dramatic music are all absent from this attractive score, which lists nearly thirty songs, duets and ensembles. Run, Run, Orlando, sung by this character, and Rosalind's Love Is Such a Tender Blossom were grateful material for the singers and especially well received.

Dorothy Baker was a "find" in the title role. Roy Cropper was a successful Orlando. Others in the cast were George Rasely, Wells Clary, Guy Standing, Jr., Pacelli Diamond, Nina Allen, Dorothy Shirley, Henry Joseph and William Kurz.

S. T.

Ballet Russe de Monte Carlo Returning October 12

S. Hurok has cabled from London that the Ballet Russe de Monte Carlo inaugurates a six-months' coast-to-coast American tour on October 12 at the Metropolitan Opera House, New York. The ballet, which includes several new dancers and additions to repertoire, gives a final four-weeks' engagement at Covent Garden following its regular season at the Drury Lane Theater, London. It is to appear in the United States with symphony orchestras of eleven cities. The ballet has been appointed official company for the summer ballet season at Covent Garden for the next three years, according to Mr. Hurok.

Juilliard Scholarships Won at Chautauqua Session

Juilliard scholarships, awarded in the July 9 competition at the Chautauqua Summer Schools, were won by Frederick Griesinger, of Cleveland, O., a former pupil at the Cleveland Institute, in piano; Robert Konrad, of New York, and Genevieve Davisson, of Zanesville, O., in violin; and Maxwell Lick, Jr., tenor, of New York, in voice.

The Mannes Music School

David and Clara Mannes, Directors

announces with great pleasure the following notable additions to its distinguished Artist Faculty:

OLGA EISNER
Lieder singer and teacher of many important singers

ROBERT SCHOLZ
of the internationally known piano duo, editor with Heinz Scholz of Mozart's complete piano works

ROSALYN TURECK
Pianist of distinction, whose recitals of the complete piano works of Johann Sebastian Bach were a feature of last season's music

157 East 74th St., New York, N. Y. BUtterfield 8-0656

ELISABETH SCHUMANN

famed operatic and lieder singer will teach

VOICE

Season 1938-39

at

THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN, Mus.D.
Director and Dean

Philadelphia Pa.

For CONCERT Engagements Address
Exclusive Management: Annie Friedberg
250 West 57th St., New York

thirty CURTAIN CALLS greet

DUSOLINA

GIANNINI

In the role of "HESTER" IN "THE SCARLET LETTER"

World Premiere of Opera by VITTORIO GIANNINI

Presented by State Opera of Hamburg, June 2, 1938

"THE DISTINGUISHED audience which filled the house to capacity demanded thirty curtain calls."

Associated Press Despatch
Hamburg, June 3, 1938.

•

"A TREMENDOUS part . . . she endowed it with all the qualities of her great art."

Dr. Walter Hapke
Hamburger Anzeiger, June 3, 1938.

•

"Scored an OUTSTANDING success . . . thirty curtain calls."

United Press Despatch
Hamburg, June 3, 1938.

•

"She was GLOWING . . . her voice is inexhaustible and with the timbre of her brilliant high tones, she masters the strenuous and difficult part."

Hans Hauptmann
Hamburger Nachrichten, June 3, 1938.

•

"A MASTERPIECE of singing . . . and depiction of touching innocence."

Edith Weiss-Mann
Musical Courier, July 1, 1938.

GIANNINI in the role of "HESTER" in Vittorio Giannini's opera "THE SCARLET LETTER."

(Right) Scene from Act 1, showing Miss Giannini as the heroine of her brother's opera.

Photos by R. F. Schmiedt, Hamburg

"Immediate outspoken success. The shining ornament of performance—Dusolina Giannini who not only sang MAGNIFICENTLY but supplied a poignant and profoundly affecting impersonation."

Herbert E. Peyser,
New York Times, June 3, 1938.

•

"Her art combined with a PASSIONATE performance evoked the greatest enthusiasm."

Hanns-Heinz Schulze
Voelkischer Beobachter, June 4, 1938.

•

"BRILLIANT interpretation, inspiringly beautiful."

Geraldine de Courcy,
Musical America, July, 1938.

•

"Dusolina Giannini invested the leading part with her great art. She sang with great vocal and DRAMATIC depth."

Walter Persich
Neues Wiener Journal, June 8, 1938.

NOTE: *Excerpts from her brother's Opera "The Scarlet Letter" will be included in the Concert and Radio programs of Miss Giannini's 1938-39 Season.*

METROPOLITAN OPERA • BERLIN STAATSOPER • VIENNA • SALZBURG

Management NBC Artists Service • RCA Building, New York • George Engles, Managing Director

Chautauqua Festival Presents Operas

Vocal Soloists Heard with Orchestra Under Stoessel's Baton—Rubinstein and Barrere Also Assist

CHAUTAUQUA, N. Y.—Operatic and vocal programs at the annual Chautauqua Festival have resulted in large audiences and the artists have drawn enthusiastic receptions.

The staging of Gounod's Romeo and Juliet on August 5 with Josephine Antoine brought her new plaudits. Clifford Menz was impressive as Romeo. Others in the cast under Alberto Bimboni's direction were Donald Dame, Donald Dickson, David Otto, Gean Greenwell, Pauline Pierce, Mary Louise Beltz, Stanley Carlson and Roderic Cross.

Susanne Fisher was soloist with the orchestra under Albert Stoessel on a program which included the conductor's Concerto Grosso. More than 10,000 heard Richard Crooks singing splendidly on August 9 with the orchestra. Marion Bauer, with Harrison Potter assisting at the piano, presented music lectures. Mr. Stoessel had Bernard Kundell, violinist, as soloist on August 6. Under the direction of Walter Howe, the Chautauqua Choir gave a brilliant presentation of Handel's Messiah with Helen Van Loon, Mary Van Kirk, William Hain and Gean Greenwell as soloists. At the August 4 orchestral program Drusilla Huffmaster, young pianist, gave a poetic reading of the Schumann concerto.

Beryl Rubinstein, pianist, assisted the Mischakoff Quartet (Mischa Mischakoff and Harry Glickman, violins; Nathan Gordon, viola; and Georges Miquelle, cellist) at the second chamber recital in a superb reading of Dvorak's quintet. Mr. Rubinstein brilliantly played the Tschaikowsky B flat minor concerto with the orchestra on August 10.

Tosca was sung on August 12 with Alice George, William Hain, Donald Dickson, Pauline Pierce, Stanley Carlson, Roderic Cross and David Otto in the principal roles. Mr. Bimboni conducted.

Georges Barrere, flutist, played Telemann's suite with the orchestra on August 14 and returned for a group of solos done with suavity and technical skill with Mr. Potter at the piano.

The final chamber program by the Mischakoff Quartet was given on August 15. Donald Dickson and Austin Conradi, pianist, were soloists with the orchestra on August 16, the latter in Mozart's A major concerto. R. J. A.

Crist Directs Own Work at New England Camp

OAKLAND, ME.—Bainbridge Crist conducted his own Caprice for strings and woodwind at the fifth concert of the New England Music Camp on the shores of Lake Messalonskee here. Also on his program was Carroll Lambert's French Song for orchestra and voice and Samuel Griffith's symphonic poem, dedicated to the camp, known as Muse of Messalonskee. Mr. Griffiths opened the program by directing the *gigue* from Henry Hadley's Suite Ancienne. Bedrich Vaska, cellist, was soloist in a concerto by Goltermann and, with Pearl Chertok, harpist, assisting played Saint-Saëns' Swan as an encore.

Robert W. Gibb, conducting the camp band, led his own overture and a movement from a suite. Henri Christmann played a clarinet solo and John Redmond conducted a march by Kenneth Alford. Harry J. Cohen led a march by Edwin Franko Goldman and an arrangement of Irish airs. A. K.

Munich Stages Premiere Of Strauss' Friedenstag

Composer Adopts New Style, Largely Choral—German Historical Libretto—Strauss Wins Ovations

MUNICH.—On July 24 the world premiere of Richard Strauss' opera Friedenstag (Day of Peace) opened the Munich Festival. A splendid audience attended, and it was with considerable curiosity that the musical world looked forward to the event. Would Strauss, at the age of seventy-five, be able to produce an opera equal to his previous works?

The old sorcerer proved that his creative vitality has not diminished and that it even enabled him to show a new side to his genius. As each of his previous operas has its own musical style that makes it impossible to mistake it from another, so Friedenstag's music is entirely distinctive. As before, Strauss set the colors of his orchestra with sensitive surety, his mastery of composition excelling in this score. In spite of its characteristics, it is the spirit of Friedenstag's form, new to Strauss, that amazed the listeners.

Joseph Gregor, Viennese theatrical author, wrote the libretto of the new work, picturing the final days of the Thirty-Years War, which wasted Germany and divided its people into two hostile groups: the Roman Catholics and the Protestants. A small town with its citadel belonging to his Roman Catholic Majesty, the Kaiser, is besieged by the superior Protestant forces. The citizens perish from cold and hunger, and with their burgomaster and prelate implore the commander to surrender. The staunch soldier refuses, and rather than yield, prepares to blow up the citadel, ordering his soldiers to heap all the powder left in the cellar. Just as fire is to be put to the charge, peace is declared and the people burst into joyous celebrations. As is easily seen, the libretto does not strictly adhere to history, but rather symbolizes the wish for reconciliation between the two Christian churches. Gregor compresses the problem into one act of drama, while Strauss reinforces the effect by the irresistible expression of his score.

STRAUSS' NEW VOICE

Hard and strong in form, the music avoids subjective lyrical effusion. Two musical characteristics predominate: the recitative, flexible and pithy; tinted according to the character of the roles; and the choral. Never before has Strauss employed the choral in so extensive and important a manner as in Friedenstag, where it forms one of the main pillars of the whole musical edifice. Particularly towards the end of the play it gains ever increasing weight; the *finale* is an overwhelmingly grand unfolding of choral song, reminding in the overflowing of long surpressed joy, of the *finale* of Beethoven's Fidelio.

The performance by the Munich State Opera was magnificent. Clemens Krauss, conductor, and Rudolf Hartmann, *regisseur*, did admirably. The chief protagonists were Hans Hotter (Commander), Ludwig Weber (Protestant General), Georg Hann (Guard), Julius Patzak (Soldier) and Viorica Ursuleac (Commander's Wife). All deserve special praise for their matchless performances. Equal homage must go to the orchestra and chorus. The impression made by the work was great, the spectators listening as under an enchantment, recalling Strauss endlessly. PAUL EHLERS

Wagner in Bucharest Draws Throng

Concert of Ravel Music Is Feature

BUCHAREST.—The Frankfort Opera gave a series of guest performances, chief among which was the Ring, under the capable direction of Franz Konwitschny. With Henny Trundt (Fricka and Brünnhilda), Jean Stern (Wotan), Albert Seibert (Siegfried), Emmy Hainmüller, Elisabeth Rosenkranz, Theo Hermann and Herbert Hesse doing the principal roles, the entire project was excellent, meeting with warm approval from crowded audiences.

The final Philharmonic Orchestra concert, dedicated to Ravel, was under the direction of Albert Wolff (Paris), whose refined style disclosed the finesse and subtle charm of some of the French master's works. ROMEO ALEXANDRESCO.

Lake Placid Club Ensemble Heard in Daily Programs

LAKE PLACID, N. Y.—Continuing a twenty-year practice, members of the Boston Symphony Orchestra, known as the Lake Placid Club Ensemble, are presenting a series of daily concerts at the club here with Julius Theodorowicz, assistant concertmaster of the orchestra, conducting. Members of the orchestra here are Vincent Mariotti, violin; Louis Artieres, viola; Henri Girard, doublebass; Joseph Lukas, oboe; Victor Polatschek, clarinet; Paul Keaney, French horn; and Roman Szulc, tympani. Also in the ensemble are Carl Lamson, accompanist for Fritz Kreisler; Mrs. Hazel L'Africanne Theodorowicz, cellist; Frank Macdonald, violinist; and Walter Knight, Jr., flutist. The Thursday morning concerts are of chamber music with concerts for children on Tuesday mornings. Mrs. Frederick T. Kelsey, concertmaster of the New Jersey Symphony Orchestra, was soloist on August 14; and Francesco Zecchino, fifteen-year-old violinist, on August 21. He makes his Town Hall, New York, debut in February and is to appear this season with the Chicago Symphony Orchestra under Dr. Frederick Stock.

Mr. Lamson is also directing the thirty-five voiced choir which includes students from the Westminster Choir School and the Oberlin Conservatory of Music, and also conducts a summer school. A sextet from the Dartmouth College Glee Club has been giving informal programs. A. J.

"We cannot imagine a more perfect woman conductor."
(L. F. L.—Giornale d'Italia, Rome, Dec. 31, 1937)

GERTRUD HERLICZKA

Photo by Toppo, N. Y.

Has this season conducted the following European orchestras:

ROME Royal Academy di Santa Cecelia Orchestra at Adriano Theatre

PRAGUE Czechoslovak Philharmonic Orchestra at Smetana Hall

PALERMO Symphony Orchestra at Politeana Garibaldi Theatre

BUDAPEST Concert Orchestra at Music Academy Hall

VIENNA Frauen Symphony Orchestra at Musikvereinssaal

TORINO E.I.A.R. Broadcasting Symphony Orchestra at Torino Theatre

TRIESTE Symphony Orchestra at Guiseppe Verdi Theatre

First performances of:

Alban Berg: Symphonic Suite from opera Lulu
Albert Roussel: Concertino
J. Weinberger: Suite from opera Schwanda
Boccherini: Symphony in A major
E. Zador: Dance Symphony
Donizetti-Piccioli: Sinfonia Concertata
Bach-Casella: Chaconne
Jacques Ibert: Second Suite from ballet Diane de Poitiers
A. Toni: Introduzione e Saltarello

Engagements for 1938-1939 season include:

Paris Symphony Orchestra, Salle Pleyel, Paris

Philharmonic Orchestra, Tonhalle, Munich

Budapest Concert Orchestra, Music Academy Hall, Budapest

E.I.A.R. Broadcasting Symphony, Torino Theatre, Torino

Frauen Symphony Orchestra, Musikvereinssaal, Vienna
Verdi Theatre

Management for America: George Leyden Colledge, 30 Rockefeller Plaza, New York
Management for Europe: Concerts Philharmoniques, Lola Bossan, 151 Avenue de Wagram, Paris.

CESARE SODERO
COACH-CONDUCTOR
52 Riverside Drive, N. Y. C. ENdicott 2-4467

DOROTHY CRAWFORD
in her ORIGINAL CHARACTER SKETCHES
Management: Haensel & Jones
113 West 57th St., New York City

B. MARY PINGLE
ARTISTS' REPRESENTATIVE
1008 Steinway Hall, 113 W. 57th St., N. Y. C.

FÉLIX FOX
PIANIST
Concert Direction Aaron Richmond
Pierce Bldg., Boston, Mass.

HEINRICH GEBHARD
Concert-Pianist and Teacher of Pianoforte
Address & Studio: 61 Centre St., Brookline, (Boston) Mass.

ESTELLE LIEBLING STUDIO NEWS

SUMMER OF 1938

LATEST OPERA AND OPERETTA ENGAGEMENTS

Maria Jeritza—Die Walkure and Cavalleria Rusticana, Hollywood Bowl.

Jean Tennyson—Mimi in La Boheme, Hollywood Bowl.

Rosemarie Brancato—Rosina in Barber of Seville, Lady Harriet in Martha, and Musetta in La Boheme, Hollywood Bowl.

Elinor Marlo—Suzuki in Butterfly, Hollywood Bowl.

Maria Barova—Maddalena in Rigoletto, Carmen in Carmen, Niclausse in Tales of Hoffman, Bartered Bride—Steel Pier, Atlantic City. Re-engaged for entire season, Chicago Opera Company.

Myron Taylor—Don Jose in Carmen, Atlantic City.

Charlotte Symons—Marriage of Figaro, Dunrovin Music Festival, Richfield, Conn. Re-engaged for her fourth season at the Metropolitan Opera Company.

Grace Panvini—Gilda in Rigoletto in Bridgeport and Traviata in Traviata, Bridgeport, Conn.

Myra Manning—Lola in Cavalleria and Frasquita in Carmen with the Hippodrome Opera Company in Hartford, Conn., and Jones Beach; Frasquita in Carmen, Allentown, Pa.; opera tour Venezuela.

Annunciata Garrotto—Violetta in Traviata at Jones Beach, Micaela in Carmen in the Dell in Philadelphia.

Vivienne Segal—I Married an Angel.

Lucy Monroe—Three Waltzes at Jones Beach; Rio Rita at Louisville, Ky.; Meet My Sister at Great Neck, Long Island.

Frederick Schweppe—Naughty Marietta, Louisville, Ky., Chimes of Normandy, St. Louis Municipal Opera Company.

Jane Gilligan—Katisha in The Mikado at Louisville, Ky.

Jerry Sloane—St. Louis Municipal Opera Company.

The Starlings—Coloratura duet team (Cyrel Roodney and June Winters)—Randall's Island, Radio City Music Hall.

SUMMER OPERA CLASSES

are in charge of

DR. ERNST LERT,

formerly general stage director of Metropolitan Opera and La Scala, Milan. Operas being rehearsed at present Rigoletto, Cavalleria, Aida, Carmen, Pagliacci, Haensel and Gretel, Faust, Lohengrin.

Performances by opera students given August 18th and 25th at the Educational Alliance in N. Y. C. and to be given on September 25th in Allentown, Pa.

RADIO CLASSES

are in session at all times. Complete broadcasting and recording equipments.

Associate Teachers with Miss Liebling

MAY STONE

formerly leading soprano of the Karlsruhe and Zurich Opera Houses.

KATHERINE BELLAMANN

formerly head of Vocal Dept. of Chicora College, Columbia, South Carolina.

RECENT RADIO APPEARANCES

Grace Panvini, Conrad Mayo, Charlotte Symons } Toronto Symphony Orchestra

Jessica Dragonette—Ripley Program.

Ann Jamison—RCA-Magic Key Program.

NBC engages Ralph Blane, tenor, on long-term contract.

NBC engages Gina Cortez, coloratura soprano.

CONCERT ENGAGEMENTS

Jessica Dragonette — Minneapolis, Rochester, Greenville, N. C., Lakewood, N. J., Milwaukee, Grant Park, Chicago, N. Y. Philharmonic Orchestra at Stadium in N. Y. C.

Jean Tennyson — Amsterdam, Holland; Grant Park Symphony, Chicago.

Lila Mae Flynn—Engaged as soloist by Edwin Franko Goldman for week of August 29th in Syracuse, N. Y.

Lucy Monroe—Robin Hood Dell in Philadelphia.

Selma Amansky—Robin Hood Dell in Philadelphia.

Hope Hampton—Hollywood Bowl.

Frederick W. Schweppe—Grant Park, Chicago, Ill.

LATE NEWS ITEMS

Sue Read—Engaged by Paramount News Service as weekly news commentator.

Hope Hampton—Finishing "Road to Reno" for screen, Universal.

The Starlings—Radio City Music Hall.

Virginia Alexander, Garfield Swift, Conrad Mayo, Zona Hall, Florence Irons, Frederick Schweppe—Cruises to Europe, South America and West Indies by the Swedish-American Line and the Cunard Line.

American Nightingale Trio — Warner Bros. Pictures.

Rosario Orellano, Grace Panvini, Gina Cortez—Radio City Music Hall.

SPECIAL SUMMER CLASSES

Included in Miss Liebling's summer classes are teachers and pupils from New York, Pennsylvania, New Jersey, Massachusetts, Maine, California, Missouri, Kansas, Nebraska, Virginia, Florida, Michigan, Texas, Ohio, Iowa, Kansas, Illinois, Connecticut.

ESTELLE LIEBLING SINGING & RADIO SCHOOL

145 West 55th Street, New York City

Telephone: Circle 7-1787

G. SCHIRMER, INC., ANNOUNCES

the Publication of the Following Numbers Edited by Estelle Liebling and Arranged with Traditional and New Cadenzas:

Alabieff—Russian Nightingale
Arditi—Il Bacio
Arditi—L'Ardita Waltz
Delibes—Chant de l'Almee
Delibes—Les Filles de Cadix
Donizetti—The Mad Scene from Lucia
Eckert—Swiss Echo Song
Gounod—Romeo and Juliet Waltz Song
Meyerbeer—Nobles seigneurs from Les Huguenots
Mozart-Adam—Theme and Variations
Proch—Theme and Variations
Rossini—Una voce poco fa from the Barber of Seville
Strauss—The Blue Danube Waltz
Strauss—Oh, My Dear Marquis from Die Fledermaus
Thomas—Je suis Titania from Mignon
Von Weber—Invitation to the Dance
Folk Songs:
Polish—Mother Dear
Spanish—No, No, No

ROUND TABLE CONFERENCES

with vocal teachers for the discussion of vocal and career problems were conducted by Miss Liebling with teachers of Allentown, Bethlehem, Easton, and Reading, Penna., and of Columbus, Bexley, Chillicothe, Circleville, Marysville, Newark, Springfield, and Upper Arlington, Ohio, during the month of June.

Coaches and Accompanists

VITTORIO TRUCCO — Metropolitan Opera Co.

WILHELM TARRASCH — Munich Opera, Leipzig Opera

OTTO LEHMANN — Zurich Opera

HULDA LEFRIDGE

VICTORIA CRANDALL

Assistant Teacher

DOROTHY MILLER

for 15 years a pupil of Miss Liebling

Dramatic and Diction Teacher

SUE READ

Coach for Popular Songs

ROSA RIO

Miss Liebling is a member of the faculty of the Curtis Institute of Music

Watergate Concerts Close After Conductorial Parade

Washington Audiences Applaud Baton Appearances of Ganz, Kolar, Grofé, Stewart, Waller, Balendonck and Hoogstraten with Kindler Players

WASHINGTON, D. C.—The rainy spell last month caused concert-goers anxiety, but all scheduled concerts were given, although the dates had to be changed. Rudolph Ganz, guest conductor, and Jan Peerce, tenor, were offered adequate proof of Washingtonians' interest and pleasure, when several thousands sat through an evening of drizzle, honoring them to the end. Dr. Ganz appeared on two evenings, the first of which featured the above mentioned soloist. At that time he chose the overture to Oberon by Weber, the Beethoven symphony (No. 1), the Emperor Waltz (Strauss) and closed with the Marche Slav (Tschaikowsky). Interspersed with these were the tenor solos. Mr. Peerce's singing of arias from La Juive (Halevy) and Lohengrin (Wagner), Tu Lo Sai (Torelli) and Morning (Speaks), revealed a voice of emotional warmth and technical ease. Dr. Ganz's second program was diversified, the highlight of which was the Franck D minor symphony.

KOLAR AND GROFÉ DIRECT

The week of July 24 provided contrasting programs, the first of which was conducted by Victor Kolar, and the second by Ferde Grofé, with Emerson Meyers, local pianist, as soloist. Mr. Kolar's program was varied. The Schumann symphony in D minor and the overture to Ruy Blas (Mendelssohn) were the solid works which were well balanced by an orchestral arrangement of Rachmaninoff's prelude in C sharp minor, Liebestraum (Liszt) and the Cagliostro Waltz (Strauss).

On July 27, with the exception of a group of Stephen Foster melodies, Gershwin's Rhapsody in Blue, and Negro Heaven (Cesana), the evening was an all-Grofé program. It included his Mardi Gras from Mississippi Suite, Sob Sister from Tabloid Suite, Hollywood Suite and two excerpts from the Grand Canyon Suite. Both conductor and soloist were warmly received.

REGINALD STEWART LEADS

Enthusiasm characterized the attitude of the audience toward Reginald Stewart, conductor of the two programs in the week of July 31. Outstanding was Mr. Stewart's conception of the Brahms first symphony. The same evening, Marshall Moss, new concertmaster, gave a commendable performance of the Mendelssohn concerto. The remainder of the evening was given over to familiar works.

WALLER AND BALENDONCK APPEAR

The first half of a conductor and composer program on August 7 was eloquently led by Dr. Laird Waller, and included Dvorak's Carneval Overture and the Tschaikowsky fifth symphony. This was followed by Armand Balendonck's Cantus Gregorianus and Procession of the Royal Scot Guards, with the composer on the podium. The baton was then relinquished to Peter Buys, who conducted his own Kaleidoscope. The concert was completed with the Washington Choral Society's singing of four *a cappella* songs (Louis Potter, conductor) and then with orchestral accompaniment, The Chambered Nautilus (Deems Taylor).

HOOGSTRATEN AND KINDLER LISTS

On August 11 and 15, Willem van Hoogstraten completed the list of guest conductors. His first evening was an all symphonic one, and his second featured Reino Luoma, pianist, who played the brilliant Liszt E flat concerto.

The series came to a close when Dr. Hans Kindler returned to conduct the final program. This opened with the brilliant overture to Russlan and Ludmilla (Glinka) followed by the Franck symphony, which had received the highest number of votes, when the audience was given an alternative between that and the Unfinished Symphony (Schubert). The Franck, spiritual in essence, was read with a reverence for the composer's ideals, plus a distinct individuality that characterizes Dr. Kindler's interpretations. Carola Goya, brilliant dancer, appeared after the intermission in Spanish dances, well executed. Francis Garzia conducted this portion of the program. Dr. Kindler again resumed the helm for the remaining few numbers.

Both C. C. Cappel, manager, and Dr. Kindler have been tireless in their efforts to make these concerts successful, and have more than been rewarded by the enthusiasm with which they have been received. G. E.

American Music in Zurich

ZURICH.—In the studio of Radio Zurich, on July 29, an orchestral concert of music by American composers was given under the baton of Hermann Scherchen, the program consisting of works completely unfamiliar here. A sinfonietta by Bernard Wagenaar opened the list, followed by the sixth section from Roy Harris' "Time" suite. A somewhat sober tone-picture, The Supper at Emaus, by Bernard Rogers, was in strong contrast to the lively rhythms of Aaron Copland's Music for Radio. The Heroic piece of David Diamond, a world premiere, showed much talent on the part of the twenty-five-year-old composer. Silent Pageant, by Lazare Saminsky, revealed one who has absorbed modern Russian influences. The Romantic Symphony of Howard Hanson, with its highly developed melodic themes, formed the conclusion of an interesting concert. J. K.

Indianapolis Symphony Orchestra Appoints New Concertmaster

INDIANAPOLIS, IND.—Leon Zawisza, former member of the Minneapolis and Cleveland orchestras, has been secured as concertmaster of the Indianapolis Symphony Orchestra, for the coming season. He has been concertmaster of the Philadelphia Chamber Simfonietta and first violinist of the Stringart Quartet of that city. The newcomer was selected by Fabien Sevitzky from a large number of applicants. Ernest Friedlander, first cellist of the Pittsburgh Symphony Orchestra, will occupy the first cello chair this season. Born in Vienna, he was first cellist in the orchestra there before coming to America.

Sidney F. Giles, carilloneur of Toronto, Canada, is appearing in a number of carillon concerts at the Scottish Rite Cathedral. His programs consist of songs, hymns, classical numbers and compositions for the carillon. Streets surrounding the Cathedral are roped off and large audiences attest to the popularity of the programs.

The Indianapolis Concert Band under the direction of William Schumacher began a series of ten free concerts at Garfield Park on July 3. The organization contains several members of the local orchestra and is presenting a higher type of music than is usually found in the repertoire of concert bands. The band is attracting listeners from surrounding towns in increasing numbers. H. C. G.

Elizabeth Crawford in Santa Barbara Concert

Elizabeth E. Crawford, soprano, participated in the operatic excerpts program on August 28 in the Santa Barbara Bowl with Vittorio Trucco, assistant conductor of the Metropolitan Opera Association, leading the Santa Barbara Orchestra. She sang Beethoven's Ah, Perfido and, with John D. Blois, baritone, the duet from Cavalleria Rusticana.

Pro Arte Quartet Returning Next February

The Pro Arte Quartet, celebrating its twenty-fifth anniversary, returns for another American tour in February under the management of Annie Friedberg.

FILLS CLEVELAND POST

MRS. JOSEPHINE CURTIS BERGIN has been named to the newly created post of public relations director at the Cleveland Institute of Music. For five years she was executive secretary of the Cleveland Music School Settlement. The new term of the institute opens on September 19. Continued emphasis is to be placed on professional training for the bachelor of music, graduate degrees and the artist diploma. (Photo by Trout-Ware.)

Edgar Milton Cooke,
DEAN
Tenor in leading German opera houses, Teacher of Singing.

H. Maurice Jacquet,
MUSICAL DIRECTOR
International Composer & Conductor, (Chevalier of the Legion of Honor).

Victor Andoga,
STAGE DIRECTOR
Former Stage Director: Petrograd, La Scala Milano, Teatro Reale Torino.

THE ACADEMY OF VOCAL ARTS

WINTER SESSION

Sept. 19, 1938 to June 24, 1939

Auditions held every three months

The building at 1920 Spruce Street has been purchased by the Academy, providing a permanent home with additional facilities.

Instruction in all branches of singing, including complete training for opera.

Catalogue upon request

THE ACADEMY OF VOCAL ARTS
1920 Spruce Street
Philadelphia, Pa.
Telephone—Pennypacker 1685

CAROL MOORLAND
PIANIST
New York Recital at Town Hall, Wednesday Afternoon, December 14
Under management Columbia Concerts Corporation, 113 W. 57th St., N. Y.

Bratislava Has Congress Of Slovakian Folk Song

Czech Government Extends Sponsorship—Songs, Dances, Lectures and Drama Edify and Instruct

BRATISLAVA.—Under the patronage of Dr. Milan Hodza, Czechoslovak Premier, the first Folk Song Congress was organized here by the International Society for Musical Education, the State Institute for Folk Tunes in Czechoslovakia, the Institute for Musicology of the Komensky University in Bratislava, the Slovak Union, the Educational Establishment for Slovakia, and the Town-Council of Bratislava. The program of the five-day session was devoted to the relations between folk song and musical education and included an exhibition relating to musical education, courses of instruction for intermediate school teachers, interesting folkloristic concerts and a series of lectures improved by practical illustrations.

INAUGURATION DAY

Some hundred participants and many school children were present at the inauguration of the Congress in the hall of Komensky University. Addresses of welcome were delivered by Dr. Kamil Krofta, Minister of the Czechoslovak Foreign Office and President of the Society for Musical Education; Dr. V. Chaloupecky, rector of Komensky University; Dr. Halla, representative of the Czechoslovak Ministry for Public Instruction and Popular Culture; Dr. Krno, burgomaster of Bratislava; and Prof. Dr. Orel, head of the Bratislava branch of the Society for Musical Education.

After the performance of a folkloristic play entitled Welcome of Spring, presented by girls in national costumes, the audience listened to the first three scientific reports by Senator Prof. Dr. Stefanak, Zdenek Nejedly, professor of musicology at the Czech Charles University in Prague, and Prof. Dr. J. Horak. The sitting closed with choir singing, children presenting folk songs arranged by Eugen Suchon.

CZECHOSLOVAKIA'S FOLK MUSIC

In the afternoon Prof. K. Plicka gave news concerning folk songs in Slovakia, phonographic examples and lantern slides illustrating his discourse. Dr. P. Bogatyrev lectured on folk tunes in Subcarpathian Russia, Ruthenian peasants being admired for their interpretations of local music. Prof. Dr. Franz Longin talked about German folk songs in Bohemia, Moravia and Silesia; Dr. F. Zagiba informed listeners about Hungarian folk tunes in Slovakia; and Franc Furch dealt with German folk music in Slovakia. At night the public was charmed with a recital by the children's choir from Svalava (Subcarpathian Russia), which paid homage to the Czechoslovak Republic, President Benes and the Minister of Foreign Affairs.

THE CONGRESS MOVES

On the second and third days Prof. Dr. Nejedly, Prof. Dr. Kizlink, M. Schneider-Trnavsky, Prof. Alois Haba, Prof. Fr. Dostalik, Insp. V. Vosyka, Prof. Dr. J. Uher, Eugen Suchon, and others discussed various phases of folk and art music. The lectures were followed by school choirs, and in the evening the visitors took part in a *gala* concert by Slovak, German, and Hungarian choruses.

On the third afternoon all participants went to Trencianské Teplice, Slovak health resort, the environs of which are strongholds of folk music. After their arrival, the guests heard Slovak folk song choruses. The next day applause was showered on children from Cicman.

The afternoon of the fourth day was undoubtedly the highlight of the Congress, people from the surrounding country enchanting the public with their wonderful folklore program. Children sang and played, lads and girls danced, and the lookers-on witnessed a country wedding. Special mention must be made of Prof. Plicka, who organized the fête.

IMPORTANT RESOLUTIONS

Principal items of the last day were lectures on gathering folk songs and some resolutions: as for example that school musical education should be based on folk songs; singing of folk songs should be on the program of military education; all beautiful folk tunes should be recorded; broadcasting stations should arrange folk music lectures and substitute folk tunes for song-hits; national education and all pedagogic establishments should bestow care on cultivating folk music. All these requests were submitted to the International Society for Musical Education.

GERTH-WOLFGANG BARUCH.

New York University Orchestra and Soloists Appear

A concert by the Symphonic Orchestral Society of the department of music education at New York University took place in the school auditorium on August 5, with Dr. John Warren Erb conducting. The soloists were Eleanor Maja, harpsichordist, and Felix Robert Mendelssohn, cellist, the latter also serving as guest conductor of Dr. Erb's tone poem for string orchestra, Christmas Eve of Early Greek Christians, in a first performance. The young players of the ensemble showed notable spirit and played with an unusual degree of expressiveness for a student organization. Mozart's symphony in C major (No. 28) had lyrical feeling and was skillfully modelled in dynamic scale. J. C. Bach's concerto in A major for harpsichord and string orchestra, a rather repetitious score, had agile technical treatment by Miss Maja, though the subdued tone of her instrument did not blend ideally with the orchestra.

The Erb tone poem, sombre and slightly harsh harmonically in its opening theme, suggests antique modes and also contains pages of nobly elevated beauty. Mr. Mendelssohn did a first-rate reading and shared applause with the composer. He also played Saint-Saëns' first concerto for cello and orchestra (op. 33) to much applause. The concert closed with Schubert's Romantic Overture, in a transcription for orchestra by Edgar Stillman-Kelley, heard previously in New York.

R. M. K.

Eleanor Steber Sings with Orchestras

Eleanor Steber, soprano, returned to Boston for engagements after appearing as soloist with the Wheeling Symphony Orchestra at the Oglebay Park series, Wheeling, W. Va. During the summer she sang with the Boston Symphony Orchestra (Arthur Fiedler, conductor) and at the Gardner Museum, Boston. In November she gives a Jordan Hall concert, appears in December as soloist in Handel's Messiah with the Newburyport Choral Society under Clifton Lunt and also is to sing on the radio. Recently she was named soloist at the Eliot Church, Newton, Mass.

Georges Miquelle
cellist

will appear during the coming season

under the personal direction

of

B. Mary Pingle

1008 Steinway Hall,

113 W. 57th St.

N. Y. C.

Mexico City's Orchestra Plays Under Baton of Carlos Chavez

Representative Programs Given—New Mexican Symphony—Coolidge Quartet in Solos

MEXICO CITY.—The present season of the Mexican Symphonic Orchestra marks the tenth of its existence and constitutes an enormous personal triumph for its director, Carlos Chavez. There were plenty of skeptics, a few years ago, who doubted that Mexico would ever be able to produce any lasting contribution to modern music and the continued success of the Symphonic Orchestra, a success that increases with each passing year, has proved how wrong they were.

POTENT ARTISTIC FORCE

Today the ensemble is a veritable oasis in an arid desert of musical activities. If it were not for this brief season each summer, I fear that many of us would forget how sheerly beautiful symphonic music can be when admirably played and directed. And let us be frank enough to admit that the entire success of the orchestra is due to Chavez, for by the strength of his dynamic personality and disciplined mind, rare qualities in Mexico, he has taken a weak, straggling organization of musicians and whipped it into a firm, cohesive body that functions through a single will. The orchestra has maintained steady, consistent progress year after year, but the present season is so much better than the previous ones that a new epoch is at hand for the undertaking. In a former article I spoke of the complete reorganization that Chavez has made of the entire orchestra. The number of musicians has been augmented to 104 players, four of them from the United States.

SEASON'S PROGRAMS

Outstanding feature on this season's list was the all-classic program during which we heard, for the first time in Mexico, the symphony in F by C. P. E. Bach and the first suite by J. S. Bach. In the Vivaldi-Bach concerto for four pianos the soloists were Francisco Agea, Eduardo Hernandez Moncada, Pablo Moncayo and Salvador Ochoa, who performed exceedingly well. This concerto has quickly become a favorite here. On the same program we heard a chaconne by Buxtehude in an orchestral arrangement by Carlos Chavez that reveals greater beauty and color each time it is heard.

The only new Mexican composition of this season is the symphony by the young composer, Candelario Huizar, which was enthusiastically received although, to this hearer at least, its thematic material lacks originality and freshness. On other occasions I have called attention to the fact that native themes lose a great part of their primitive, crude charm when submitted to the refinements of modern orchestration. Huizar, as a composer, is far more than just competent and this new symphony is technically far in advance of anything else he has done, even if it has not the colorful, spontaneous quality of his earlier Pueblerinas.

HOMAGE TO RAVEL

From the standpoint of commercial success the program that attracted a veritable avalanche of music-lovers was that dedicated in homage to Ravel. The power that romantic music still exerts here was proved by the crowds that thronged the theatre, in spite of the Standing Room Only sign, to hear the Mother Goose Suite, Daphnis and Chloë, and Debussy's Afternoon of a Faun, played with a shimmering, breathless beauty that evoked ovations from the audience.

COOLIDGE QUARTET AS SOLOISTS

The members of the Coolidge Quartet (William Kroll, Nicolai Berezowsky, Nicolas Moldavan and Victor Gottlieb) have all done such excellent work as soloists with the Symphonic Orchestra this year that I wish space would permit a more detailed appreciation. Moldavan was heard in Bloch's suite for viola; Gottlieb played Boccherini's concerto in B flat for cello; and on another program we heard Bach's concerto in D minor for two violins with Kroll and Berezowsky. Later, Berezowsky presented for the first time here his own subtle and finely moulded violin concerto. The quartet gave its first recital of a series devoted to chamber music on August 2 with Beethoven's Op. 18, No. 2; quartet No. 2 by B. Martinu and Schubert's quartet in G minor (posthumous). Mexico never has heard chamber music played better.

VERNA CARLETON MILLAN

Organists' Guild Offers Prize of $200 for New Work

Under the auspices of the American Guild of Organists a $200 prize is offered composers resident in the United States for the best organ composition in extended form submitted by January 1, 1939. The prize is presented by The Diapason. Manuscripts, bearing a *nom de plume*, should be sent the guild, 1270 Sixth Avenue, New York, with the composer's name in a sealed envelope bearing on the outside the *nom de plume*. Judges are Seth Bingham, Richard Donovan and Dr. David McK. Williams. The winning work is to be published by White-Smith Company and played at the 1939 San Francisco convention.

A prize of $100 is offered by the H. W. Gray Company for the best anthem submitted by composers resident in the United States or Canada. The text must be in English. The winning composition is to be published by that company and offered also at the convention.

Boyd Neel String Orchestra Has Active European Schedule

The Boyd Neel String Orchestra, under the direction of Boyd Neel, opens its season on October 8 at Wigmore Hall, London, followed by a concert at the Palladium in collaboration with Joseph Szigeti. The organization will also offer a special program for one of Robert Mayer's Children's Concerts, as well as three Bach seances at Londonderry House. After a performance early in December of Purcell's Fairy Queen in concert form, the orchestra tours the provinces with special performances on the schedule at Edinburgh, Aberdeen and Newcastle. In May the orchestra will take part in the London Music Festival, appearing at Queen's Hall with Ethel Bartlett and Rae Robertson, duo-pianists. Two appearances will be made on the Continent.

BOYD NEEL,
conductor of the Boyd Neel String Orchestra, of London.

During the past season, in addition to various concerts in English public schools, the group also played at the International Society for Contemporary Music festival in London, and those held in Canterbury and Sherbourne.

In addition to its many concert activities, the Boyd Neel String Orchestra is making recordings, its latest release being Variations, by Benjamin Britten, written for and premiered by the organization at last year's Salzburg Festival.

Portland Schedules Celebrity Series

PORTLAND, ORE.—The Ellison-White Bureau (Frank E. Andrews, manager) opens its Celebrity Attractions Series on October 25 with Rosa Ponselle, Metropolitan Opera soprano. Fritz Kreisler appears on November 12 with the Don Cossacks coming here five days later. On November 28 Sergei Rachmaninoff, composer-pianist, is to be heard. The Ballet Russe is scheduled for a program on February 24. Marian Anderson, contralto, gives a return recital on March 6. The final event of the series is the appearance on March 18 of Richard Crooks, Metropolitan Opera tenor. J. N.

Zurich Enjoys Gala Ring Cycle

Furtwängler Conducts Fidelio—Giannini Scores in Two Appearances

ZURICH.—Following the splendid success of Hindemith's Mathis der Maler, the State Theatre presented The Ring under Robert Denzler's most able direction. The series was successful from every point of view, the crowded houses warmly appreciative, and the artists in fine form. Principal roles were by Paula Buchner (Brünnhilde), Carin Carlsson (Erda), Gusta Hammer (Fricka), Maria Bernhard-Ulbrich (Sieglinde), Max Lorenz (Siegfried), Eduard Habich (Alberich), Erich Zimmermann (Mime), Carl Böhme (Fafner), Jean Stern (Wotan), Max Hirzel (Siegmund), Asger Stig (Wanderer), Albert Emmerich (Fafner in Walküre).

A memorable performance of Beethoven's Fidelio, under Furtwängler, was an operatic event of the late season. With Hilde Konetzni as Leonore, Max Hirzel as Florestan, supported by Asger Stig (Pizarro), Mark Rothmüller (Governor), the noble work attained a high level.

Dusolina Giannini, a favorite of Zurich opera-goers, pleased her admirers anew in Trovatore and Carmen. Swarowsky conducted.

The Italian season featured La Traviata, Otello, and Aida. Toti dal Monte was the vocally admirable heroine in La Traviata, partnered with Ettore Parmeggiani and Luigi Montesanto. In Otello, Pertile was the Moor, and Piero Biasini sang Iago. Gina Cigna was in the title role of Aida, ably seconded by Ebe Stignani (Amneris) and Francesco Battaglia (Radames). Arturo Lucon directed the three operas. JOSEF KISCH

Mary Van Kirk Makes Debut at Summer Festival

Mary Van Kirk, contralto, artist pupil of Nevada Van der Veer at the Cleveland Institute of Music, made her professional debut when she was a member of the solo quartet in Handel's Messiah presented, under Albert Stoessel's direction, at Chautauqua, N. Y., on August 6.

ACADEMY · OF · ALLIED · ARTS

Leo and Valentina Nadon, Directors

Guest Teachers

EDWIN HUGHES — Piano — **EDDY BROWN** — Violin

Faculty 1938-39

Piano: Margaret Elhart, Conrad Forsberg, Jacques Grunberg, Jewel Bethany Hughes, Harrison W. Johnson, Irakli Orbeliani.
Singing and Opera: Wm. Edward Johnson, Charlotte Lund, Leo and Valentina Nadon, Alexis Obolensky, Colin O'Moore.
Violin: Frank Kneisel, Vladimir Graffman, Alma Witek.
Cello: Bogumil Sykora, John Alden.
Theory: Harmony: Composition: Michael Fiveisky.
History of Music: Frank Dale. **Symphony Orchestra:** Ignatz Waghalter.
Student Opera Company: Michael Fiveisky.
Drama: Felix Brentano.
Dance: Doris Humphrey, Charles Weidman, Elsa Findlay, Jose Limon, Sybil Shearer, Klarna Pinska, Lazar Galpern.
Painting: Marian Draisin, Robert Evans, Charles Harsanyi, Leon Sher-Ker.

Registration Now Open — Catalogue on Request

349 West 86th Street, New York — Tel.: SChuyler 4-1216

Illinois Wesleyan University

SCHOOL *of* MUSIC

offers to its students all of the recognized values of a small college, located in the city of Bloomington, which is widely known for its broad cultural interests.

A faculty of twenty-two artist teachers. Courses in all branches of music, dramatic art, and art leading to degrees. Limited enrollment.

Enrollment for the academic year 1938-39 closed on July 25th.

For Detailed Information Address

ARTHUR E. WESTBROOK, *Dean*
Presser Hall
Bloomington, Ill.

Unfamiliar Dvorak Symphony Restored for Prague Hearers

Written in 1865, Work Was Discovered in 1922—Kleiber Leads Philharmonic Orchestra—Aida Presented with Instrumental Absentees

PRAGUE.—The forty-ninth symphony concert of the Orchestral Association was an all-Czech program including the first local hearing of Dvorak's C minor symphony. The work, entitled Bell Symphony, is well known to Dvorak experts, but the score was not discovered until 1922 and was performed for the first time in Brno two years ago. Written in 1865, the symphony lacks musical architectonics and intimate knowledge of orchestration. However, the quasi-novelty excels in melody and threw light on phases of Dvorak's development.

It was unfortunate that the reading of the work went often beyond the properties of the orchestra which was not quite able to carry out the indications of Conductor Isa Krejci. After the intermission the audience applauded excerpts from Smetana's Triumph Symphony, the musicians achieving satisfactory results.

PHILHARMONIC IN TOP FORM

Erich Kleiber was the most successful guest conductor lately welcomed to the Czech Philharmonic Orchestra. His varied talents were remarked in several unhackneyed programs, of which Apennines Suite by Piero Calabrini was new to Prague. The highlights of the series were his stirring delivery of Ravel's Rhapsodie Espagnole and the exquisite performance of Mahler's Kindertotenlieder. Marta Krasova was admired for her beautiful contralto and musical feeling in the latter work.

La Rosa Parodi, Italian broadcast conductor, proved his justifiable fame in a popular program including Omaggio á Vivaldi, an effective composition from his own pen. Enrico Mainardi, cellist, won acclaim for his beautiful interpretation of Schumann's concerto.

In spite of his activities at the National Theatre, Vaclav Talich found time for some subscription concerts, the principal item of his classical series being Bruckner's seventh symphony. Among the novelties, the audience warmly received Les Evocations (Roussel), Preludes (symphonic poem by Vladimir Stedron), violin concerto by Emil Axman (Richard Zika being the able soloist), fifth symphony (Maroslav Ridky) and Bartok's extraordinary Music for strings, percussions and celesta. Special mention should be made of Ruda Firkusny's remarkable reading of Beethoven's E flat piano concerto and of Jan Herman's fine playing of Mozart's A major piano concerto.

AIDA IN STRAITS

A strange performance of Aida was the restaging of Verdi's opera at the German Theatre. Announced on the program as a *gala*, the event was marred by an incomplete orchestra and by guest singers who gave only fair results. Todor Mazaroff, new Bulgarian tenor of the Vienna State Opera, was a Rhadames of metallic-timbred high register, his middle tones lacking warmth and lustre, and his acting being perfunctory. Maria Nemeth, Vienna soprano, was histrionically interesting as Aida. Risè Stevens, who sang the role of Amneris for the first time, is not yet equal to the task. Josef Hagen (King), Josef Schwarz (Amonasro) and Magnus Andersen (Ramfis) completed the male contingent. Hans Schick did his utmost to improve the minature orchestra deprived of some of its most important instruments.

More successful was the restoration of Mozart's Marriage of Figaro, staged by Friedrich Schramm and equipped by Frank Schultes. The hero was excellently impersonated by Hand Paweletz, though the promising newcomer had difficulties with his top notes. The listeners were also charmed with Harriet Henders (Countess), Risè Stevens (Cherubin), Hertha Rayn (Susanna), Elisabeth Wanka (Marcellina), Ruth Kuthan (Barbarina) and Josef Hagen (Count). Karl Rankl, conductor, delighted with fine rhythmic control.

The operetta ensemble of the German Theatre revealed its abilities in three old favorites: Das Weib im Purpur (Jean Gilbert), Der Zarewitsch (Lehar) and The Geisha (Sydney Jones). Anny Coty, Hertha Rayn and Kurt Preger sang the leading roles. The orchestra scintillated under the batons of Herbert Popper and Georg Schick.

AMERICAN SINGER IN OPERA BOW

Recent weeks have brought an unexpected deluge of American artists on both the operatic and concert stages. At the German Theatre a mediocre performance of Aida introduced Winifred Cecil, young soprano, a member of La Scala. Both the public and the critics felt that the role suited neither her voice nor temperament, in spite of her lovely lyric tones, immaculate intonation and dynamic control. Some days later, the restaging of Tannhäuser gave an opportunity to hear Miss Cecil again. Singing the part of Elisabeth, she made such a hit that the management engaged her immediately. The audience was also pleased with Hans Grahl (Tannhäuser) and Fritz Zweig, conductor.

U. S. A. SENDS CONCERT ARTISTS

Among American recitalists who made local debuts, Gertrude Borzi had a particularly warm reception. She gave a varied program with fine sense of line and interpretation, Rosina's Una voce poco fa from Rossini's Barber of Seville being the highlight of the evening. Myrtle Leonard, contralto, also delighted her audience with her beautiful vocal organ, musical conception and wide range of expression. Gina van de Veer attracted attention with the ringing quality of her voice. A comparatively out-of-the-way program was expertly sung by Alice Tully, who disclosed a full-toned, rich mezzo. Lola Monti-Gorsey was admired for her coloratura skill and interpretative abilities in a cleverly arranged program ranging from Mozart to Stravinsky.

Enthusiasm ran high at Frank Bishop's piano recital, the numerous audience admiring his manual skill and conception of the diverse styles of his program. Ray Lev proved to be a keyboard artist of amazing dexterity, splendid dynamism and dramatic intensity. Evelyn Margaret Dewar, violinist, was obviously nervous at her debut, and final judgment as to her merits must be deferred until another hearing.

CHORAL VISITORS

Under the patronage of the English Ambassador in Prague, the Fleet Street Choir of London made its local debut, old madrigals and motets being the most interesting items of the program. The Swedish Ambassador patronized the concert given by the De Svenske men's choir, composed of heroic tenors and bass voices of extraordinary depth. Concert-goers were also pleased by a mixed ensemble from Kaunas (Lithuania).

The Pritonmost Society called attention to Darius Milhaud, many artists sharing the success of his ballet works. Another *gala* evening was devoted to Ernst Krenek and Arthur Honegger, the program including concertino (Krenek), four poems (Honegger) and the chamber suite, Le Dit des Jeux du Monde (Honegger). The protagonists were Eva Skuhrava (vocalist), J. Peska (violinist), J. Slavick (flutist), H. W. Süsskind (pianist), Ernst Latzko (cembalo player), V. Parik (trumpet) and a chamber orchestra under Karel Ancerl.

GERTH-WOLFGANG BARUCH

Waller Conducts in Washington

Dr. Laird Waller is having a season of summer concerts with the North Carolina Symphony Orchestra at Wrightsville Beach. He also conducted the National Symphony Orchestra in the Watergate series, Washington, D. C., on August 7.

Grand Rapids Has Summer Recital Offerings

GRAND RAPIDS, MICH.—Gordon Van Ry, baritone, gave a concert in Central Reformed Church, accompanied by Charles E. Vogan, organist and choir director of the church.

Helen De Jager, pianist and artist pupil of Chester J. Berger, director of the Berger School of Music, was heard in a piano program of classical numbers in the St. Cecilia Building. Mr. Berger, assisted by three faculty members, Frances M. Berger, Mamie M. Sheldon and Albina R. Kowalkowski, recently completed a series of recitals.

Phyllis Gardner, soprano, former pupil of Reese Veatch of this city and for the past two years of Jay Paul Hinshaw at Hillsdale College, was presented by Mr. Veatch in an interesting program in the Ladies' Literary Club Building. Her accompanist was Carl Sennema. Participating in a song recital in his country home near Ada, Mich., were Mabel Moorman, Rollene Wiseman, Mary Louran, Margaret Leestma, Jean McMasters, Bessie E. Richardson, Russell Calahan, Robert Henk and Howard Fisher.

H. B. R.

ATLANTIC CITY DEBUTANTE

EMILY MICKUNAS, coloratura soprano, of the Academy of Vocal Arts, Philadelphia, Pa., made her debut with the Steel Pier Opera Company, Atlantic City, N. J., as Violetta in La Traviata. She sang the role in two successive performances and then the title role in two offerings of Lucia.

1867—72nd Anniversary Year—1938

Chicago Musical College

RUDOLPH GANZ, President

—A professional School of Music accredited by the **North Central Association of Colleges and Secondary Schools.**

—**Artist Faculty** including **Master-Teachers** of National and International distinction.

—Complete Courses leading toward **Bachelor of Music and Master of Music degrees** in all branches of Music.

—**Music Education Department.** Credits accepted by all **State Departments.**

—**All academic Courses** given at University College of The University of Chicago.

—**Special Courses** in Conducting Class Piano, Normal Training, Musicology, Eurythmics, Radio Technique, Dramatic Art, Languages, Church Music, Dance, etc.

—Special students may enroll any time.

FALL TERM OPENS SEPT. 6th

Write to the Registrar for the new Fall Catalog and information concerning details of registration

CHICAGO MUSICAL COLLEGE

R. A. Elmquist, Business Manager

64 E. Van Buren Street CHICAGO

Young Cuban Performers Please Havana Auditors

Piano, Violin and Dance Numbers Gain Favor—Orchestra Celebrates Fifteenth Birthday

HAVANA, CUBA.—Margot Ros, talented Cuban pianist, gave a recital at the Auditorium under the auspices of the Pro Arte Musical Society. There was curiosity to hear Miss Ros after an absence of two years. The program comprised works by Bach, Schumann, Mendelssohn, Tschaikowsky, Rachmaninoff, Moszkowski, Poulenc, Pinto, Josef Hofmann and Manuel de Falla. The artist showed excellent technical equipment and refined tone. A numerous audience demanded and received many encores. Miss Ros is a pupil of David Saperton at the Curtis Institute of Music of Philadelphia.

Perla de León gave a recital of Spanish dances at Campoamor Theatre. Miss de León was in fine form with her interpretations, costumed handsomely. Mr. Borbolla provided the piano accompaniments.

Maria Jones de Castro, director of the International Conservatory of Music, offered a lecture at the Hall of the Lyceum Society, her subject being The Place of Music Among the Arts. The illustrations at the piano were played by Sylvia Lopez Rovirosa and Lillian Roque (twelve years old) pupils of Mrs. de Castro. A large audience enjoyed the interesting talk.

FIFTEEN ORCHESTRAL YEARS

With a *gala* concert, the Philharmonic Orchestra of Havana commemorated its fifteenth anniversary and closed its season with a Wagner program. Hans Heinz, German tenor, was soloist in excerpts from Lohengrin and Die Walkure. The rest of the program included Rienzi Overture, Lohengrin preludes to Act I and III, Dance of the Apprentices, prelude to Act III, Meistersinger, and Tannhäuser Overture. Mr. Roldan and his players gave impressive readings. A capacity audience attended.

Mercedes Giron Cerna, coloratura soprano, and Margarita Montero, harpist, offered a joint recital at the Sala Espadero. Giron Cerna has a voice of ample volume and varied tone color. Her program included two songs by Olga de Blanck, young Cuban composer. Margarita Montero played works by Donizetti, Massenet, Debussy and Marcel Fournier. A select audience accorded both Mrs. Giron Cerna and Mrs. Montero a warm reception.

Sarah Rubinstein, young local violinist, was heard by members of the Lyceum Society in an interesting program including Handel's sonata in A major, Mendelssohn's concerto, four Kreisler numbers and Sarasate's Romanza Andaluza and Malagueña. Miss Rubinstein's performances were noteworthy and well received. R. Morales was the capable accompanist.

HUBERTO DE BLANCK

Lener Loses Strad

FLORENCE.—The Civil Tribune of Florence has published the sentence of the dispute between Mrs. Olga Loesser, and Jeno Lener, first violin of the Lener Quartet. The dispute arose when Mr. Lener neglected to return to Mrs. Loesser, as stipulated by mutual agreement, the famous Griffin Strad. which had been lent the violinist for a period of four years. Failing to obtain the instrument, Mrs. Loesser obtained a sequestration order from the Florence courts which was put into effect last March, the violin being claimed from Mr. Lener at the close of a concert at which he was playing. The violin was deposited with a person nominated by the Tribunal, Mr. Lener having announced his intention of opposing the decision of the court. The case was discussed in June, and the sentence now published orders the restitution of the violin to Mrs. Loesser and the payment of costs by Mr. Lener.

D. N. L.

ANNA FITZU

Vice-President of the Chicago City Opera Company

Former leading soprano of the

METROPOLITAN, CHICAGO CIVIC and RAVINIA OPERA COMPANIES

announces her immediate affiliation with

CHICAGO CONSERVATORY

Appointments for lessons or auditions may be made by calling at the Conservatory or telephoning the Registrar.

25 East Jackson Boulevard Harrison 0500

Belgian Youth Served In Brussels Premieres

Concert by Junior Creative Figures Produces One Outstanding Work

BRUSSELS.—For several years it has been the custom for the Department of Fine Arts to give three concerts with the help of the Belgian National Orchestra, under Desiré Defauw, in the Conservatory Hall, at which are presented scores by young Belgian composers. A few friends are invited. The concerts are in the nature of laboratory work, thus enabling the composers to hear their music and profit thereby. This practice is unique in Europe, and as such deserves encouragement.

The latest concert, while revealing no masterpieces, did produce several good works, although too many of the young composers seemed to have a remarkable memory. The scores done were these: symphony by Gerard Bertouille, proved correct, well ochestrated, but too gentle, too prudent; Jericho, tone poem by Albert Floris, disclosed considerable talent, but the composer could not resist the temptation of blaring trumpets. In symphony by Marcel Baesberg, the audience was treated to some of the wildest atonalities yet heard, leaving Schönberg, Alban Berg (and Baesberg) far behind.

The best work was Rondeau by Jean de Middeleer, who knows what he wants to say and says it cleverly. Movements Symphoniques (*Alla marcia, Andante, Valse*) by Richard De Guide was full of good intentions, but the march had a distinct orange flavor. *Honi soit qui pense à Prokofieff.* FRANCES DE BOURGUINON.

Bayreuth Festival Has Brilliant Opening

(*Continued from Page 7*)

Siegfried and Götterdämmerung), Heinz Tietjen was the guiding spirit, not only as the *regisseur*, but also as the sole conductor. He achieved a cohesion and unity of ensemble completely satisfying.

Among the outstanding performances were the Sieglinde of Maria Mueller, the Brünnhilde of Marta Fuchs, ravishing to the eye and ear, Franz Völker's beautiful singing of Siegmund, Margarete Klose's extremely dramatic and musical Fricka and Waltraute, Max Lorenz' noble Siegfried, Rudolf Bockelmann's Wotan (in the first three operas), Inger Karen's Erda, Ludwig Hofmann's Fafner and Hagen, Josef von Manowarda's Fasolt and Hunding, and Jaro Prohaska's Gunther. Other roles were capably done by Robert Burg, Fritz Wolff, Erich Zimmermann, Walter Grossmann, Käte Heidersbach, Hilde Scheppen and Ruth Berglund. Three artists who divided their services between Salzburg and Bayreuth were Grossmann, Manowarda and Zimmermann. The Ring settings were conceived by Emil Preetorius, the costumes by Kurt Palm, and the choral director was Friedrich Jung.

The simple and acoustically perfect Festspielhaus surrounded by the charming Franconian landscape, the select artists, the invisible orchestra, and the endless preparations that go into these masterful performances, all contributed to the creation of a unique atmosphere ideally suited for fullest enjoyment. The absence of curtain calls despite thunderous applause leaves the listener all the more impressed, and carrying away unforgettable memories.

JOINS FACULTY

EDDY BROWN, violinist and teacher, has joined the faculty of the Academy of Allied Arts, New York, as guest teacher. He will teach privately and conduct master classes. Mr. Brown is director of radio station WQXR.

Hugo Kortschak Gives Recitals at Cummington School

Hugo Kortschak, violinist, and Mrs. Kortschak have returned to the United States. Mr. Kortschak is teaching at the Cummington (Mass.) School and has been offering chamber concerts with Lonny Epstein, pianist; Emmerman Stoeber, cellist; Louise Rood, viola; and Harris Danziger, violin. With his daughter, Alice, at the piano, he was heard in recital at the Playhouse, Cummington. This month he participates in the Berkshire Festival of Chamber Music at South Mountain, Pittsfield, Mass. He resumes teaching at his New York studio on October 1.

VIKTOR FUCHS
TEACHER OF SINGING
Teacher of Igor Gorin and Irene Jessner
610 Steinway Hall New York, N. Y.

CARLETON GAULD
BASS-BARITONE
Suite 705, 119 W. 57th St., New York City

ELEANOR BERGER
CONTRALTO
American Rep.:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.
European Rep.: Albert Morini, 252 Fbg. St. Honoré, Paris

RAOUL NADEAU
BARITONE
Personal Representative: B. Mary Pingle
1008 Steinway Hall, N. Y. C.

ALCINDA MIDJO
VIOLINIST
58 Conklin Ave. Binghamton, N. Y.
Mgt.: Bane Booking Bureau, 119 W. 57 St., N. Y.

Composers New Opportunity
Personal Representation for All. New Lyric Composers Information Service. Register Now.
Adele Jackson, 37 Madison Ave., N. Y. Room 822
Tel. LEx. 2-6880

Florentine Public Regaled With Popular Priced Music

Performances in Piazzas and Gardens Draw Throngs—Concerts Given for Factory Workers

FLORENCE.—After the Florentine May, with its inevitable high prices, comes the open-air music season for the masses, at popular rates, of which thousands are taking advantage.

Early in June we had the annual visit of the Lyric Car of Thespis, which set up its stage and auditorium in the Piazza della Signoria. This year seating accommodations for an additional 1,400 have been installed, making possible an audience of some 6,000 at each event, with popular prices. The performances are sold out days in advance. The Lyric Car during its eighty-five appearances is visiting over fifty provinces, and it is estimated that, as last year the seventy-five performances in forty-two provinces drew audiences amounting to 433,200, the present season will probably raise the number to half a million.

The repertoire comprises Verdi's Aida and Traviata, and Giordano's Andrea Chenier, sung by a fine company, including Maria Caniglia, Ebe Stignani, Gina Cigna (sopranos), Carlo Tagliabue, Giovanni Inghilleri (baritones), Aureliano Pertile, Antonio Bagnariol, Carlo Merino (tenors) and many others, under the choral direction of Antonio Morosini, and the musical direction of Gabriele Santini.

BOBOLI GARDEN CONCERTS

A series of concerts was given in the lovely Boboli Gardens by the Stabile Orchestra under the direction of Mario Rossi, Giuseppe Del Campo, Antonio Votto, Fernando Previtali, Franco Ghione and Riccardo Zandonai. Programs comprised works by Beethoven, Verdi, Wagner, Handel, Rossini, Tschaikowsky, Donizetti, Schubert, Liszt, Brahms, Vivaldi, Busoni, Franck, Strauss and Dvorak. The auditors could have places where they pleased—in the vast amphitheatre, on the grass, or under the pergolas.

Another great concert was held in the Boboli Gardens on the occasion of the visit to Florence (after the congress in Rome) of about 1,000 members of the Dopolavoro and Workers' and Physical Training Recreation Associations. This event with choral groups of 1,000 of the Italian Dopolavoro from Tuscany, Siena, Lucca, Leghorn, Pisa, Prato, Pistoia, Fiesole, Mugello and Florence, many in native costumes, collaborated with the Stabile Orchestra under Mario Rossi, and succeeded brilliantly. The program of Rossini, Martucci, Respighi, Pizzetti, Bellini, Verdi, Mascagni and Mancinelli drew a vast audience, including authorities and foreign deputies from America, Great Britain, Germany, France, China, Greece, Japan, Sweden, Norway, Jugoslavia, Denmark, Egypt, Poland, Roumania, and Siam.

TUSCAN FACTORY CONCERTS

As a feature of the plan of the government for bringing art and music to the workers, a series of concerts is given by the Stabile Orchestra in the great industrial centers—mines, quarries, foundries, factories, where workmen and women hear the best music in their daily surroundings, seated on window-sills, machine frames, marble blocks, or thronging the entrances to the mines. These Factory Concerts are organized by the Opera Nazionale Dopolavoro in collaboration with the Ministry of Popular Culture, and among the centers already visited are the Pignone Foundries in Florence, the mines of Castelnuovo in Arezzo, the marble quarries at Carrara, and the industrial plant at Campotizzaro in Pistoia.

DOROTHY NEVILE LEES

Baltimore Summer Events Include Annual Lawn Party

BALTIMORE, Md.—After two postponements, caused by a protracted spell of rainy weather, the Municipal Department finally achieved its annual Lawn Party on the slopes of Druid Hill Park on July 27. As soloists with the combined Municipal Band and Park Band—the bands functioned under the alternate direction of their respective conductors, Robert V. Lansinger and Newman C. Holmes—Frederick R. Huber, Municipal Director of Music, presented the Baltimore-born baritone, Abrasha Robofsky, who scored a real success with his large, resonant and well-banded voice. As another added attraction, Mr. Huber brought down from New York Kenneth S. Clarke to lead the community singing and also to conduct his new march, Glorious America. He did much to help the enormous crowd have a grand time. Movies were included in the program.

The Sunday evening recitals presented by Mr. Huber in connection with the Peabody Summer School, of which he is director, have been most successful. Reinald Werrenrath's recital drew a crowd that not only filled the Peabody Concert Hall but overflowed to the street outside. He was in good voice and sang a splendid program, his accompaniments being handled in the customarily brilliant manner one has come to expect of his fellow faculty member, Frank Bibb. Other successful recitals have been given by Charles Courboin, organist; Pasquale Tallarico, pianist; the Peabody Trio, and Frank Gittelson, violinist, all members of the Peabody Summer School faculty.

G. K.

Helen Teschner Tas Heard with Syracuse Orchestra

Helen Teschner Tas, American violinist, played Mozart's D major concerto (No. 7) recently with the Syracuse Symphony Orchestra (André Polah, conductor) at Syracuse University and at Cornell University. The program also included Mr. Polah's orchestral arrangement of Bach's G minor prelude and fugue for violin alone.

Alexander Bloch Leads Greenwich Symphony Orchestra

Alexander Bloch, former associate of Leopold Auer in New York, was guest conductor of the Greenwich Symphony Orchestra on August 10 in the Federal Music Theatre, New York. He has a summer music school in the Berkshires and also conducts an orchestra at Winter Park, Fla., during the winter season.

Oliver Stewart in Song Recitals

Oliver Stewart, tenor, appeared recently in recitals at Spring Lake, N. J., and also gave a joint program with Banks Kennedy, organist, at Pocono Manor Inn, Pocono Manor, Pa. He was soloist at the Congregational Church at Williams College, Williamstown, Mass., in July, and returns there this month.

JESSICA DRAGONETTE
SOPRANO
APPEARING IN CONCERT
During the Season 1938-39
CHICAGO Grant Park, Aug. 19
MILWAUKEE Washington Park, Aug. 23
Management: HAENSEL & JONES, 113 West 57th St., New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System

METROPOLITAN OPERA DEBUT Feb. 17, 1938
GLENN DARWIN BARITONE
OPERA, ORATORIO CONCERT RADIO
MGT. NBC ARTISTS SERVICE

EDOUARD GROBÉ
AMERICAN TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Management: NBC Artists Service, RCA Bldg., New York. George Engles, Director

EMYLON BIEDENHARN
CONTRALTO
NEW YORK—Suite 701, 119 W. 57th St., New York City
EUROPE—Per. Rep.: G. Peters, 25 Brunswick Gardens, London, England

WAGER SWAYNE
Pianists Prepared for Public Appearances
883 Park Ave. (78th St.) N. Y. C.

NORENA
METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE 30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management LIBBIE MILLER 113 West 57th St. New York City
Victor Records

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE, RCA Bldg., New York

GEORGE PERKINS RAYMOND
TENOR
BOOKINGS MADE NOW FOR 1938-1939—CONCERT—RECITAL—RADIO—ORATORIO
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street New York

EUGENIA BUXTON
AMERICAN PIANIST
Management: Richard Copley, 113 West 57th Street, New York

Juilliard School of Music
Ernest Hutcheson, President Oscar Wagner, Dean
INSTITUTE OF MUSICAL ART
George A. Wedge, Director
A School for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request. 120 Claremont Avenue, New York City

MUSICAL COURIER
Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer

Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago), IRVING SCHWERKÉ (Paris)...Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.
HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), 1356 Miller Place, Hollywood, Cal. Telephone, Granite 2818.
BOSTON AND NEW ENGLAND HEADQUARTERS—LEON J. GOLDMAN (in charge), 20a Crawford Street, Roxbury, Mass. Telephone Highlands 2575.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (in charge), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.
VIENNA, GERMANY—GEORG KUGEL, 1 Bosendorferstrasse 12, Telephone V 44-0-22.
Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American offices, correspondents and representatives apply at the main office. European addresses will be furnished by the Paris office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agent for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agent for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK SEPTEMBER 1, 1938 No. 2970

Motto for the New York concert managers who have decided to ban deadheads next season: "They Shall Not Pass."

—o—

M. B. H. declares that "newspaper editors are interested when a composer gets sick, drunk, shot, married, has a baby, breaks a leg, is arrested, divorced, goes crazy or dies. It isn't considered news, however, when he merely writes a great sonata, symphony, chamber-music work or opera."

—o—

Festivalizing in America

The spirit of musical festivalizing is growing apace in this country, with the past summer showing more such celebrations than at any previous time in American tonal history. Symphonic, operatic and folk performances took place in numerous localities, some of them totally new to such enterprises. From all of them came reports of the deep public interest manifested and the satisfactory takings at the box office. The fall will see more festivals and already the advance bulletins tell of local expectancy and large advance sales.

The reasons for the increase of such activities are simple, aside from the growing musical appreciation in all American communities. The glamor of the best known German and Austrian festivals has gone with the wind, owing to the voice of politics and the absence of famed conductors and singers who were associated with those performances in the past. Then too, the war clouds hanging low over Europe, deter many Americans from leaving their own land for summer travel, and in consequence that season is able to draw upon thousands of music lovers who hitherto were unavailable because of presence overseas.

Practical persons were quick to take advantage of the changed conditions, and so numerous musical undertakings came to life which otherwise might never have been started.

It is not too optimistic a thought that future years may bring us festivals of the magnitude and artistic importance of those at Salzburg and Bayreuth. We have the talent (and can import more), the sites and —the money. The time is ripe to employ those three essential factors for the building up of the world's greatest series of festivals of music. Let us do so.

—o—

Music at Sea

Present-day uncertainty as to where the next step in music shall take composers is largely owing to the fact that there have been so many developments in varying directions within recent years. It is easy to follow a broad, straight path, but more difficult to know what to do at the cross-roads.

As Humphrey Searle points out in a suggestive article in the Musical Times (London) for July, "the fundamental basis of music itself always remains the same, however much new ground is conquered by experiment." The problem now is to find some solid general basis upon which international musical science shall rest.

But whereas until the present century there was, more or less, a main road which was easily detected because progress did not occur usually so rapidly and in such diverse directions, in the period 1910-1930 the international musical arena seemed a great stretch of sand which many feet had trampled in what resembled a stampede away from the conventional.

"The expansion of tradition," says Mr. Searle, "up to about 1910 was a fairly homogeneous process, even allowing for the side-line developed by Debussy and Ravel, and it is only in the last twenty-five years that the divergences have become more acute.

"The reaction against the previous homogeneity was due partly to the conviction that the Strauss-Mahler line of development could be carried no farther, and partly to the general unsettling of standards which took place about the time of the war.

"This process gave rise to some desperate methods; though the whole-tone scale had been more or less stillborn, men of the calibre of Busoni began experimenting with other arbitrary subdivisions of the octave. And the cult of the exotic and primitive was brought to its highest pitch by the early Stravinsky—since when it has been dying lingeringly in the hands of his compatriot Shostakovitch . . . and others."

This writer finds three main trends in the innovations of the last quarter-century, and these he labels "modality," "polytonality" and "atonality." The first is "really a modified form of the cult of the exotic; it is an attempt to breathe fresh life into our tonal system by using some melodic and harmonic effects borrowed from the five discarded mediaeval modes." The objection might be made that some of these had not really been discarded, except in formal composition, but had lived on in beautiful and characteristic effects in much of the folk music of various countries. Such composers as Vaughan Williams and other modern British writers have borrowed from this rich well-spring with notable success. But Mr. Searle thinks that "exotic scales are only useful for effects of color, and cannot provide a satisfactory basis for musical construction."

As for polytonality, it is "not a revolt against tradition at all. In fact, one can actually say that it has no existence at all except on paper, for the simple reason that the ear is incapable of hearing music as in more than one key at a time." This seems like a drastic pronouncement, since so much modern music has taken the direct opposite as an axiom, beginning with the fairly conservative uses of such methods by Strauss, d'Indy and others in certain passages of their work. "The ear will always hear the result as a unity," says Mr. Searle, and his ruling is more or less buttressed by the scientific data in a recent study, Music and Sound, by L. S. Lloyd, who finds that the human hearing apparatus tends to blend even tones and their overtones into a single sound, as in the well-known case of church bells.

Atonality, as practised by Schönberg, Webern, Krenek *et al.*, insists that the twelve tones of the chromatic scale shall be used freely, and related only to one another, with no one predominating. But the present writer declares that "the theory remains untenable . . . because the equal use of all the twelve notes contradicts the actual nature of music. . . . It is through instinctive necessity and not mere custom that the ear hears all music from a tonal point of view. . . ." The reason why some works in this style are intelligible is that unconsciously they establish some sort of harmonic center from which the ear can appraise the compositions.

The attempt of Hindemith, in a recent theoretical treatise, to reconcile tonal and atonal music in one system based on twelve scales of twelve equal semitones, is only partially satisfactory. One reason is that the ear instinctively corrects the approximations of the tempered scale, and actually hears according to the "pure" system.

The search for a theorist who will re-establish music on a sound theoretical basis, taking in all the modern developments, is still open, although the English writer believes that the system of Heinrich Schenker could be so used.

Meanwhile the teachers of harmony in our schools are hard put to it to explain the divergencies in theory and practise to their pupils. If these young tyros are logical, they will conclude either that the school dicta are out of date, or that much modern composition is not music at all.

—o—

The Summer's Gains

Approaching autumn sounds its warning in the coming of—slightly—cooler days. Aside from some trying weather, the summer has been one of gratifying nature in the artistic field. Rains deluged the open-air stadia and put summary ends to not a few orchestral and operatic programs, but these series carried on. In some cases, there was notable richness and variety in the fare offered.

Surely it is symptomatic that success in the New York area rewarded the planners of the events at Dunrovin and Silvermine, Conn., that the public answered the challenge of new centers of the sort established this year on a larger scale than formerly.

Something also is indicated in the fact that the Pacific Coast has seen sustained interest in three chamber music cycles presented by as many notable string quartets in the San Francisco region, that the series at Carmel and Pasadena in the same state were well patronized, and that the veteran Hollywood Bowl opened this year with so ambitious a production as Die Walküre.

These are but the two extremes of our great continent. In between there were many gratifying evidences of strong public liking for open-air symphonic and other manifestations, from the National Capital northward to New England and even beyond that, in the chief musical cities of Canada.

The autumn thus does not follow upon a dreary period when Omphale's musical wheel ceased to spin, but merely speeds up the tempo with the familiar surge that is to be expected as September and early October arrive. Wide-awake artists, who take advantage of modern methods of bringing their accomplishments to the attention of the public, find more demand than at any previous time for their services in the new era of all-year musical plenitude. That is an excellent sign of progress in the development of national resources. Artistic enjoyment has come to possess new value and prestige since the government has set its sponsoring seal upon art projects, notably including that of music. Thus the public learns to value the work of those who do not create in brick and mortar but the more precious and intangible edifices of the mind and soul.

VARIATIONS

By Leonard Liebling

Among the suburban villages in the environs of Berlin are the picturesque little house and garden where Prof. Edwin Fischer makes his home. A leading musical figure in the German capital and elsewhere in Europe, he is practically unknown in America except for what the Musical Courier's European correspondents report about him occasionally. Yet Fischer ranks exceedingly high as a pianist, and is beginning also to make his mark as a conductor. At present he functions as one of the concert batonists at the Salzburg Festival. During the Winter he leads a chamber orchestra in Berlin.

Fischer was born in Basel, Switzerland, where he studied music at the local conservatory. In 1904 he moved to Berlin with his widowed mother and went under the tuition successively of d'Albert and Busoni. The teaching method of the former, as described by Fischer, reminds of Godowsky's experiences with Saint-Säens, who while the former played for him, rested comfortably in bed, sipped chocolate and read the newspaper. Fischer says that d'Albert would compose, dictate letters or chat with a friend during the lesson, but adds: "Yet when I finished, a composition he picked my performance to pieces, pointed out the mistakes and played the work as he thought it should sound. He had amazing powers of concentration and mental agility. I was intensely proud when he finally permitted me to do his A minor concerto at a Philharmonic concert which he conducted."

Busoni's spirituality impressed Fischer profoundly, and he says that a whole new art of interpretation was revealed to him with every piece of music that Busoni explained.

The beginning of Fischer's public career was a long period of constant struggle, with no engagements as a soloist, and existence made possible only through accompanying singing Vereins, doing small-time conducting, and finally reaching to the dignity of being at the keyboard for the recitals of baritone Franz Wüllner. Then came a pedagogical post at the State Music School in Berlin, and soon followed important calls as an orchestral director and concert pianist.

Fischer tells some amusing anecdotes of his early experiences, as when he played between pictures in a small German cinema theatre where the electrician was wont to heighten the effect of the music by flooding the stage with waves of vivid colors. In spite of Fischer's energetic insistence on being left "colorless" during his performance, he found himself on one occasion playing Beethoven's Appassionata Sonata while the imaginative electrician switched on great splotches of red, violet, purple and blue. Fischer upbraided him later, only to be told: "How would listeners know otherwise what you are doing? I had to show them where the music is dreamy, romantic, joyful, excited and sad."

In another city, also at a cinema house, the curtain-raiser asked Fischer how many curtains he wished, at a fee of so much per curtain. "But I can't regulate the applause," the artist objected. "Oh, leave that to me," was the answer; "it all depends on how one manipulates the curtain. When there is much applause, I let the curtain fall quickly, and as soon as the handclapping falls off a bit, I raise it fast, and then they begin to applaud again." "I refused to pay the fee, and so the curtain went down very slowly—and then stayed down."

My favorite Fischer story is the one about the little girl in a provincial town who came backstage and handed the pianist a small parcel just as he was ready to step to the platform. "From my mother," she said, "something for your journey." It looked like a package of cholocate, and the pianist put it in his pocket with a word of thanks, and went forth to play. He began with Beethoven's Moonlight Sonata and had just begun to elevate himself into the appropriate soothful mood, with the audience in pin-drop silence, when he heard an awful noise coming from his pocket—brrr, brrr, brrr, in one continuous chiming sound. Realizing the cause, he violated the very essence of Beethoven's music by increasing it to a sudden fortissimo maintained until the noise had ceased. At the same time, Fischer made up his mind that never again would he seat himself publicly at the piano with his pocket containing an alarm clock!

* * *

Hehehe!, as Walter Winchell would chortle. Recently I wrote on this page that Lucy Monroe sang Micaela in Bohême when I meant to say Carmen. That slip was bad enough for any musical editor, but my wicked laugh goes to those other staff members who passed the item on the proofsheets—the first one to do so being myself!

* * *

But there's consolation for my embarrassment, just to think of what Willem van Hoogstraten told me the other evening at the restaurant. He was conducting a late summer concert out of town and the management asked him to address the audience during the intermission. "Going to the amplifier," he said, "I told them how lucky they were to be out in the open, under the stars, listening to masterworks and seeing the living performers, instead of being cooped up in hot rooms, having music funnelled to them through an unromantic little box called the radio, which after all is a piece of mechanism, has no personality, never could take the place of the actual performance, etc., etc. I went on until I had used up all my eloquence on the subject of the inanimate 'little box,' only to be informed after I had stopped, that the regular radio pickup had been working, and sent my remarks into thousands of homes, over the air."

* * *

Program slips of the Young People's Concerts given by the Cincinnati Orchestra offer wise admonitions, as on the back of the leaflets: "Polite people listen quietly to music—Eat at a circus but never at a concert—Wait until the concert is finished before putting on wraps."

The program proper of the all-Wagner concert, led a semester ago by Eugene Goossens, has some information as useful to many grown-up listeners as to young people:

1. Overture to The Flying Dutchman.
   Listen to the storm at sea in the beginning; to the song of Senta played by the English horn. What woodwinds play this same melody at the close?
2. Procession from Lohengrin.
   This gay music pictures the arrival of guests for the wedding of Elsa and Lohengrin.
3. March from Tannhäuser.
   Knights, lords, and ladies enter the Hall of Song to witness a song contest. Notice the trumpet fanfares which greet the guests.
4. (a) Prelude to Act III of The Mastersingers.
   The old shoemaker, Sachs, muses upon the idea that the one who makes others happy finds happiness for himself.
   (b) Dance of the Apprentices, from The Mastersingers.
   It is a midsummer holiday for the working people. The tradesmen allow their young apprentices to join in the fun and to dance with the girls.
   (c) Homage to Sachs, from The Mastersingers.
   (Played without pause)
   After the song contest, in which Walter wins Eva, the people praise the kindly old shoemaker and shout, "Hail! Sachs! Nürnberg's poet Sachs!"
5. Siegfried's Rhine Journey, from Götterdämmerung.
   Listen for Siegfried's horn call played on the French horn.
6. Forest Murmurs, from Siegfried.
   A bird is trying to tell Siegfried about the gold hidden in the dragon's cave. The flute, clarinet and other woodwinds play the bird's song. Find them.
7. Ride of the Valkyries, from The Valkyrie.
   The warrior maidens, the Valkyrie, ride their horses through the storm clouds. What brass instruments play the Valkyrie theme?

* * *

L. D. Austin, music critic of the Dunedin (New Zealand) Star, thanks Variations for quoting some of the amusing misprints in his columns, and reports: "I forgot to tell you that not long since, our linotypist found something new to say about Beethoven. My script had these words, 'But then, of course, Beethoven was an immortal composer.' Imagine how my eyes boggled when I read, 'But then, of course, Beethoven was an immoral composer.'"

One of Mr. Austin's recent publishments tells a story that will raise wondering eyebrows even among believing persons:

It may be remembered by regular readers of this column that some time ago I related the mysterious circumstances regarding Busoni and his hirsute adornments. The mystery lay in the fact that when that once celebrated pianist appeared on the London concert platform he wore a beard and long hair, whereas outside of England he was always clean-shaven and had his hair trimmed to normal proportions. Friends of mine heard him play in Paris thus conventionally groomed, but were much astonished when they came in London two days later and went with me to Queen's Hall, where we listened to quite a different-looking Busoni—bearded like the pard, and with luxurious locks resembling a lion's mane. No hair restorer ever put upon the market could have exerted so magical a growth as this in so short a time. Hence the mystery. The only feasible explanation would seem to point to a deliberate disguise. Those were the days when no instrumental virtuoso was complete without an abnormal head of hair. The more abundant the crop the greater the genius—or such seemed to be the public inference. An apostolic beard lent still further significance to its owner.

How does that accord with Busoni's spirituality, eulogized by Edwin Fischer and others?

Mr. Austin recalls the past great musicians who wore umbrageous bunches of hair, and welcomes the newer fashion of close-cropped heads, even that of Rachmaninoff, "whose scalp would do credit to the most hardened Siberian convict."

* * *

Now Japan follows in the footsteps of some European countries and shows strong signs of going musically nationalistic. In the Tokyo Japan Advertiser of July 26, one reads the proposal of Mr. Nagayo Motoori, a director of the Dai Nippon Composers' Association, pleading for the banishment of Western works and their replacement by those of Japanese composers, "as that would help the nation's international trade balance, and eliminate payments for foreign music and royalties on pieces published here."

If the plan of Mr. Motoori goes through (and he intends to submit it to governmental authorities soon) all foreign music, even jazz, would be kept out of his country, for the benefit of the native output. The patriotic gentleman, who strives "to heighten the Japanese spirit through music," does not, however, suggest the banning of foreign musical instruments, "but they must be used to play the proper pieces."

So far, Mr. Motoori's scheme has had little response among the best Japanese musicians. It might be mentioned, too, that he is a composer himself. Doubtless he has in his portfolio some scores (and knows of some so far hidden by his colleagues), which could easily take the place of those by Bach, Beethoven, Brahms, Tschaikowsky, Mozart, *et al.*

* * *

Lucius Beebe, society chronicler of the New York Herald Tribune, calls attention to a new and cooling hot-weather drink known as Southern Comfort. He describes it as "a voluptuous delight, its effect approximating that of hasheesh accompanied by Beethoven's ninth symphony."

* * *

A better summer joy is to sit in an upper room of the Stevens House at Lake Placid in the Adirondacks—where I am typing these lines—look out upon a wondrous vista of water and mountains, inhale pine ozone, and look forward to host Morgan's toothsome and generous cuisine. Many musicians are in and around Lake Placid. There's a reason—in their quest for beauty they find it here in rich abundance.

I See That

Lotte Lehmann, Metropolitan Opera soprano, and Roman Totenberg, violinist, arrived in New York on August 10 on the SS. Champlain.

* * *

The Budapest University Chorus, which appeared in the United States last season, starts another tour in January under the management of J. J. Vincent.

* * *

Bruna Castagna, Metropolitan Opera contralto, gives a Greenfield, Mass., recital on October 18.

* * *

Paul Althouse, tenor of the Metropolitan Opera, is to be soloist at the September 15 concert of the Promenade Symphony Orchestra, Toronto, Can.

* * *

Lillian Gustafson, soprano, makes her first appearance in Cincinnati when she sings with the United Singers there on November 27. She will then tour the Middle West.

* * *

Dorothy Bacon, contralto, recently sang at the Longshore Country Club, Westport, Conn., and at Newark, N. J. This fall she tours Cuba and in March sings for the Orange Woman's Club.

* * *

William Primrose, solo violist of the NBC Orchestra, is under Annie Friedberg's management. Helen Van Loon, graduate of the Juilliard School and recently appearing at Chautauqua, is another addition to Miss Friedberg's list.

* * *

Povla Frijsh gives an Artists' Course of ten classes in the art of song interpretation at Turtle Bay Music School, New York, beginning October 19.

* * *

Tashamira, dancer, sailed on the SS. Rex from New York on August 20 for a three-months' tour of Italy, France, Albania, Turkey and Yugoslavia to gather material for her forthcoming tour of the United States to be inaugurated in November at Los Angeles.

Clyde Keutzer, tenor, was a recent soloist with the Essex County Symphony Orchestra in Bryant Park, Newark, N. J., and also appeared at the Longshore Country Club, Westport, Conn.

* * *

Alberto Erede, young Italian conductor, who presided over the Salzburg International Guild in its American tour last season, has completed his season with the Glyndebourne Opera Company where he led The Marriage of Figaro, Don Giovanni and Così fan tutte. He also directed a symphonic concert at the Basilica di Massenzio in Rome.

* * *

Percy Grainger, composer-pianist, now in Australia, starts his American tour with a Pacific Coast concert in January. He sailed for Australia in July with Mrs. Grainger, stopping off for a concert in Honolulu.

* * *

Charles Naegele, American pianist now giving concerts in Sweden, has been awarded the Amarante Order and Medal by the King of Sweden for distinguished accomplishment.

* * *

Ruth Shaffner, head of the vocal department at Drew Seminary for Girls, Carmel, New York, appeared in a benefit concert at the Silvermine Guild and also sang at the dedication of the new organ at St. Paul's Church, Brookfield, Conn. She returns to her New York studio on October 1.

* * *

Dr. Serge Koussevitzky sailed with Mrs. Koussevitzky from New York on August 17 on the SS. Normandie. William Primrose, solo violist of the NBC Orchestra, was a fellow passenger.

* * *

Georgia Graves, contralto, has been touring the Canadian Rockies this summer.

* * *

Noah Bielski, violinist, played the Goldmark concerto with the Greenwich Symphony Orchestra on August 17 at the Federal Music Theatre, New York.

* * *

Lyuba Senderowna, contralto, was one of the assisting soloists in the presentation of Les Noces, on the all-Stravinsky program at the Stadium Concert, New York, on August 11 under the direction of Alexander Smallens.

* * *

Arthur Loesser, pianist, on vacation with his family in California, participated in chamber programs there with Heifetz and Seidel.

* * *

Adele Margulies, for two years resident in Vienna, has returned to New York.

* * *

Emma Redell, soprano, is spending her vacation in Washington, D. C.

* * *

Leah Effenbach, pianist, was presented in a program at the Provincetown Art Association, Provincetown, Mass., on August 28. She introduced two compositions played there for the first time—Joropa and Kindergarten Waltz by Juan Lecuna, Venezuelan composer.

"All right, GO back to Paul Whiteman!"

Foreign News in Brief

Paris Opéra Travels

ORANGE.—For the first time in scores of years, the entire Paris Opéra personnel, including Jacques Rouché, director of the Opéra and Opéra-Comique, left Paris, and journeyed to Orange where it installed scenery, orchestra, and lighting equipment in the ancient Roman amphitheater. Before vast crowds in the almost acoustically perfect out-door theater, Berlioz' The Fall of Troy, Gluck's Alceste, and various ballets were given. Principal artists were Germaine Hoerner (soprano), Georges Jouatte (tenor) and Philippe Gaubert (conductor). President Albert Lebrun attended the brilliant performance of Alceste, with M. Deladier and other members of the Government.

Swiss Hear American Works

ZURICH.—A program of American music by Harris, Diamond, Copland and Wagenaar was broadcast from the local station on July 29 under Hermann Scherchen.

Malipiero to Teach

FLORENCE. — Francesco Malipiero, whose opera Anthony and Cleopatra was premiered at the Florentine May, has been called by the Podesta of Venice to take the chair of Instructor of Advanced Composition at the Benedetto Marcello Lyceum of that city. D. N. L.

Vancouver Applauds Bowl Season

British Columbia Electric Railway Sponsors Al Fresco Symphonic Concerts —Resident Soloists Featured

VANCOUVER, B. C.—Despite Vancouver's summer counter attractions, the art of music has not entirely been missing. Local talent mostly has come to the fore in the last few months, and no hesitation in judging the excellence of standard is warranted, if the symphony concerts of the past month are examples. Sponsored by the British Columbia Electric Railway, the Vancouver Symphony Orchestra under the baton of Allard de Ridder appeared in the Malkin Memorial Bowl in Stanley Park on July 3, 17 and 31. The first concert was routine and had Katharine Hamilton, mezzo-soprano, as soloist. On the afternoon of the 17th, Mr. de Ridder offered lovely readings of Brahms, Goldmark, Grainger, Weber, Tschaikowsky and Smetana's Moldau. Jean de Rimanoczy was the distinguished soloist playing in his inimitable style La Folia by Corelli, and a waltz of Wieniawski.

VARIED PROGRAM OFFERED

Credit is due the organization for their efforts of July 31. Marked improvement in all sections together with a nice balance and blend of instruments combined to make this the most effective concert yet, Weber, Humperdinck, Glinka, Schubert (the Unfinished, exquisitely played), Wagner and Moussorgsky were the composers. Charles Hovey, bass-baritone, soloist, displayed a rich, sonorous voice in arias by Mozart and Verdi, and two songs by Schubert. The young singer acquitted himself with distinction. The first hour of these concerts has been broadcast over a coast-to-coast network of the CBC.

Word has been received in the city of the extension of scholarship to Norma Gallia, of North Vancouver, student at the Royal Academy in London.

The Vancouver Park Board Band under the direction of Calvin Winter has also been making appearances in the Malkin Bowl on Sundays. Although this group presents music different from that of the orchestra, it is encouraging to find such composers represented on their programs as Mendelssohn, Tschaikowsky, Ponchielli and Brahms. Splendid cooperation and teamwork is evidenced in this band's presentations.

MACMILLAN GIVES ADDRESSES

The final examinations for the Toronto Conservatory of Music, held here the latter half of June, brought Sir Ernest MacMillan, eminent conductor, as one of the examiners. He made several addresses while in the city.

The annual meeting of the British Columbia Music Teachers Association was held in Victoria recently. The main discussion centered around music in the schools as of educational value, and a delegation called on the provincial Minister of Education. F. O. F.

Budapest Has Music on Danube Isle

Outdoor Events the Principal Attractions

BUDAPEST.—With the annual closing of the Opera, Municipal Theatre and concert halls, musical attention was drawn to the beautiful new open-air theatre on Margit-ile, situated in the Danube and surrounded by the many mineral fountains, for which the place is famous. The opening performance was Mendelssohn's Midsummer Night's Dream delightfully presented and staged. After a dramatization of the life of the Hungarian poet Mihály Vörösmarty, a garland of old Hungarian songs and folktunes arranged by Izabella Nagy and Imre Pallo brought the evening to an end.

ZOO OPERA

At the Zoological Garden Theatre we had a series of operas and orchestral concerts. In La Boheme and Madam Butterfly were heard Anna Maria Gugliametti, (title roles), Constantin Liontas (tenor) and Imre Godin (tenor). Sandor Sved was the principal attraction in Rigoletto, and Helge Roswaenge in Il Trovatore. Notable soloists in the orchestral evenings, under Wilmos Komor, were pianists Lily Merz (Tschaikowsky B flat minor concerto) and Agi Jámbor (Bach F minor concerto).

ALEXANDRE JEMNITZ.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

SEPTEMBER

August to September	Dresden	Saxon State Theatres' Festival Performances
July 10 to September 11	Interlaken	William Tell Festival Play
July 24 to September 7	Munich	Festival Performances
September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

AMERICAN FESTIVALS

EASTERN

June 25 to September 5	Jones Beach, L. I.	Opera Performances
June 30 to September 12	Atlantic City, N. J.	Steel Pier Series
July 10 to September 23	Pittsfield, Mass.	Berkshire Chamber Festival
July 27 to September 20	East Haddam, Conn.	Friends of Music, Lower Connecticut Valley Festival
August 26 to September 12	Saratoga, N. Y.	Yaddo Festival
September 21 to 23	Pittsfield, Mass.	Coolidge Festival
October 3 to 8	Worcester, Mass.	Worcester Festival
October 7 to 9	Birmingham, Ala.	Chamber Music Festival

FAR WEST

July 12 to September 10	Hollywood, Cal.	Hollywood Bowl Concerts
July 23 to September 3	Santa Barbara, Cal.	Santa Barbara Festival

New York Stadium Finale Features Noted Soloists

Bauer and Dragonette Heard on Final Night—Hofmann's Appearances Greeted by Capacity Audiences

Before one of the largest audiences of the season — estimated at 17,000 — the summer symphonic programs at the Lewisohn Stadium were concluded on August 17 with Jessica Dragonette, soprano, and Harold Bauer, pianist, as assisting soloists, Willem van Hoogstraten conducted and, before the final number paid tribute to Adolph Lewisohn, whose passing in the afternoon was not known at the time, and to Mrs. Charles S. Guggenheimer, active chairman of the committee in charge.

A revised program was presented. Following an exuberant reading of Tschaikowsky's March Slav, Miss Dragonette sang the aria Te Souvient-il du lumineux voyage from Massenet's Thais. The diminutive soprano disclosed a voice of notable color, used intelligently and with impeccable diction. The orchestra played the March of Sirdar from Ippolitoff-Ivanoff's Caucasian Sketches and the soprano returned to offer Schubert's Serenade, in English, Rimsky-Korsakoff's Nightingale and the Rose and then two encores, Les Filles de Cadiz of Delibes and Dvorak's Songs My Mother Taught Me. She was enthusiastically greeted and, although the audience demanded more, Miss Dragonette had to withdraw to take a train for the West to fullfil engagements.

Mr. van Hoogstraten then offered the second item from the Caucasian Sketches, In the Village, and followed this with a somewhat bombastic reading of the 1812 Overture of Tschaikowsky.

Mr. Bauer's contribution came after the intermission, the Emperor Concerto of Beethoven, played with his accustomed authority, digital dexterity and marked expressiveness. His encores comprised Chopin's C sharp minor scherzo, Scarlatti's A major sonata, Chopin's Butterfly Etude and a Bach chorale prelude.

ARNOLD BELNICK IN VIOLIN DEBUT

Rain during the day thinned the audience on August 6, but those present showed unusual interest in the debut of Arnold Belnick, thirteen-year-old violinist, who appeared under the baton of Alexander Smallens. Master Belnick, a pupil of Ronald Murat, recently was awarded the prize in the Sealtest competition. He proved to be unusually well-developed in a technical sense, and also played with warm feeling and musical instinct. The fullness of tone and brilliance of virtuosic passages won his audience, and applause was continued until he added as encores the Ravel Habanera and Wieniawski's Scherzo-Tarentelle, with Mr. Murat playing piano accompaniments. The orchestral program included Wagner's overture and Bacchanale from Tannhäuser, the Schumann second symphony and Sibelius' Finlandia, in all of which Mr. Smallens pleased listeners.

Jupiter Pluvius again interfered with the Muses on August 8, and the projected appearance of Josef Hofmann had to be postponed until the morrow. A substitute program was performed in the Great Hall of City College. It consisted of Brahms' third symphony, Saint-Saëns' Danse Macabre, Grainger's version of the Londonderry Air and Rossini's William Tell Overture.

Extreme warmth of the damp sort was suffered by the crowded audience in the stuffy auditorium, but Willem van Hoogstraten and the Philharmonic players disregarded the inconveniences and gave excellent interpretation and execution to the program.

HOFMANN IS SOLOIST

When the intermission period arrived at the Stadium Concert of August 9, several musicians of the Philharmonic-Symphony Society refused to leave the stage and practically none of the estimated 19,000 in the audience moved from their seats. For the soloist of the evening, Josef Hofmann, used the entire period for encores and even then failed to satisfy his auditors.

Dr. Hofmann, said to be making his open-air debut as a pianist, had played Chopin's F minor concerto. First of his encores (all of which he announced himself) was the Rubinstein arrangement of Beethoven's Marche Turque, followed by Chopin's Minute Waltz, Moszkowski's Spanish Caprice and then Rachmaninoff's C sharp minor prelude. Essaying primarily a poetic approach, Dr. Hofmann played in his accustomed refined manner, essentially a sensitive musician, a stylist in his delineations, and possessed of a singing, shimmering tone graduated with finesse and all guided by a musicianly intellect. The formal concerto, a potential pianistic paradise for *bravura* display, never descended to this although the player's technical work was brilliant. Mr. van Hoogstraten and the orchestra gave splendid support.

A spirited reading of Mendelssohn's Ruy Blas overture opened the program, which also included three Hungarian dances of Brahms, three Slavonic dances of Dvorak, Sibelius' Valse Triste, Johann Strauss' Emperor waltz and the gavotte from Mozart's Idomeneo.

PROGRAM BY PLAYERS

Members of the orchestra played leading roles in the program of August 12. Following the first performance of an overture for orchestra by David Diamond — a rhythmic, exuberant work, skillfully orchestrated—John Corigliano, summer concertmaster, played three movements of Lalo's Symphonie Espagnole. Alexander Smallens who conducted this and the Diamond number was not always *en rapport* with the soloist who again demonstrated his technical dexterity and suave musicianship. Maintaining the Iberian atmosphere, Mr. Corigliano, who was enthusiastically received, played Saint-Saëns' Caprice Basque and de Falla's Jota with Ignace Strasfogel at the piano.

Bruno Labate, solo oboist, then conducted his own Interlude, a charming, lyrical episode if somewhat derivative. This was its premiere. Mr. Smallens returned to conduct Arcady Dubensky's etude for violins, which gives the upper strings opportunity for decorative work against the remainder of the orchestra. This was followed by Theodore Cella's charming Manhattan, a three-movement poem portraying Midday, Night Shadows and Playtime, which the composer conducted. The initial movement is in the "blues" manner followed by an attractive middle section. The final movement is the weakest. Beethoven's fifth symphony under Mr. Smallens' baton completed the list.

HILSBERG CONDUCTS

Capacity attendance, of course, met the second seasonal appearance of Josef Hofmann on August 15 and the enormous throng fêted the revered pianist. He gave a deeply appealing performance of the Schumann concerto, delivered with all his famed authority of interpretation, charm of tone coloring and superb technical mastery. Then began the encores and they constituted a recital in themselves, each composition but serving to stimulate the demand for more. Hofmann, in a whimsical mood, selected a string of the most familiar works, Mendelssohn's Rondo Capriccioso and Spinning Song; Chopin's Berceuse, Minute Waltz and Military Polonaise; Beethoven's Turkish March from The Ruins of Athens. Finally the auditors felt that they were imposing, and sadly enough they gave the artist a farewell round of applause.

The conductor was Alexander Hilsberg, concertmaster of the Philadelphia Orchestra, who after leading several concerts at the Dell in that city, made his New York baton debut on this occasion. He led Moussorgsky's Khovantchina Prelude and the fourth symphony by Tschaikowsky.

Hilsberg's orchestral experience showed itself strikingly in the effortless way he handled his forces, brought out their best qualities of tone and execution, and revealed the salient features of the expressive and vivid music. Especially in the symphony, the refined sound effects and eloquent dramatization won the high favor of the listeners, who recalled the leader many times.

In the
MUSICIANS CENTER
at
50 WEST 67th STREET
An up-to-the-minute studio building particularly adapted to the needs of the musical profession. Half a block from Central Park and easily reached from all parts of New York.
3 and 4 Room Suites
with complete housekeeping kitchens and wood-burning fireplaces. 24 hour switchboard service
from $1200
GORDON S. BRAISLIN, INC.
Managing Agent
551 Fifth Avenue • VAnderbilt 3-7616

ALBERT STOESSEL
DIRECTOR
Oratorio Society of New York
Worcester Music Festival
Juilliard Symphony Orchestra
Chautauqua Symphony Orchestra
Juilliard Opera School
Chautauqua Opera Association
Personal Representative: ALBION ADAMS
Steinway Hall, 113 West 57th St., New York, N. Y.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*
BARRERE-BRITT
"CONCERTINO"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

LILY PONS and ANDRÉ KOSTELANETZ on their concert tour of South America, as they arrived at the Buenos Aires Airport.

(BELOW)

DR. PAUL WEINGARTEN,

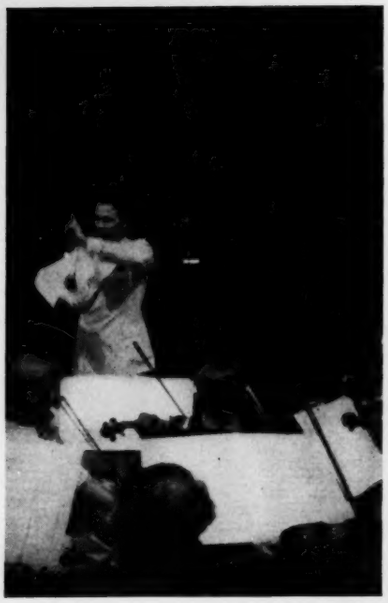
Viennese pianist, making a phonograph record for a Japanese company, while on a recent visit to that country, where for two years he taught at the Imperial Academy of Music. Now in Hungary with his bride, Countess Anna Batthyany, he visits the United States this fall for concerts and teaching engagements. (Photo by M. Shimotsusa, Tokyo.)

MARIA CEBOTARI,

soprano, who sang Zerlina in Don Giovanni at the Salzburg Festival, in an informal photograph taken before the Festspielhaus. (Photo by Atelier Ellinger, Salzburg.)

(LEFT)

DR. KARL BOEHM, director of the Dresden State Opera, one of the conductors at the Salzburg Festival this summer. (Photo by Atelier Ellinger, Salzburg.)



(ABOVE AND RIGHT)

VALTER POOLE

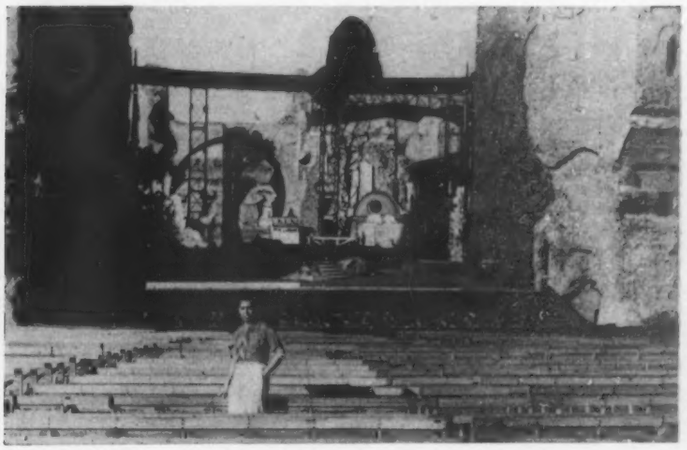
conducting the first of a series of summer concerts by the Detroit Civic Orchestra. Above, the white-columned portico of the Grosse Pointe High School, the "stage" for the musicians. Right, a close-up of the conductor.

(LEFT)

ROSA RAISA

(center, in white) and her husband, Giacomo Rimini, with a group of pupils on the SS. Saturnia. The students, left to right, are Nellie Stuart, Marion Stuart, Mitzi Alexander, Rita Warsasky, Virginia Haskins and Virginia Wilson. Gulietta, daughter of the couple, is in the foreground.

EUGENIA BUXTON,
American pianist, embarking for home following her tour of ten European cities. Fritz Horwitz, her European manager, and Eric Simon, also of the Organization Artistique Internationale, bade bon voyage to her and Dolores Hayward, who accompanied her.



DR. HERBERT GRAF,
Metropolitan Opera stage director, at the Theater of 20,000 of the Teune di Caracalla, Rome, where his settings of Aida and Lohengrin used some of the original Roman ruins. (Photo by Comm. Reale, Rome.)

EMBRYONIC OPERATIC STARS RESTING
with their teacher, Queena Mario (on settee at right), at her "barn theatre" at Bethel, Conn., where she presents them in programs of operatic excerpts with Metropolitan Opera artists and regular "sets" to provide them with actual experience for future roles. (Photo by Rickles Studio, Danbury, Conn.)

(RIGHT)
THE DUKE AND DUCHESS OF WINDSOR
on their way from Genoa to Cannes, entertain at a party aboard the SS. Conte di Savoia Gladys Swarthout, Metropolitan Opera mezzo-soprano, third from left, and her husband, Frank Chapman, baritone, second from left.

(BELOW)
A MEISTERSINGER GROUP AT SALZBURG.
Left to right, in the foreground, Erich von Wymetal, stage director; Maria Reining, who sang Eva; Piroska Futsek, the Magdalena; and Wilhelm Furtwängler, who conducted. (Photo by Atelier Ellinger, Salzburg.)

(LEFT)
RICCARDO MARTIN,
former Metropolitan Opera tenor, his wife and son on the terrace of their home at Capri, where he is devoting himself to composition. His ballet, Night on the Oasis, was recently performed in Paris. (Photo by Stella Saxton.)

MUSIC OF INTEREST AMONG LATE WORKS

REVIEWED BY LEONARD LIEBLING

BOOK

Beethoven-Zyklus Des Kolisch Quartets; by Dr. Gerth-Wolfgang Baruch.

This handsomely printed, paper-covered brochure of forty pages served as the German program annotation book of the Beethoven quartet series which the Kolisch Quartet gave not long ago in Prague. The author is the Musical Courier correspondent in that city.

Dr. Baruch discusses all the quartets, inclusive of the Grosse Fuge (op. 133). They were performed by the Kolisches in five concerts at Prague, as they were in New York, Buffalo, Brussels and Honolulu.

The well-written Baruch analyses are strictly formal, with no attempt at "programmatic" elucidation, but there are brief notes on the history of the examples and the circumstances connected with their composition; also the dates of creation and publication; and the names and the time required for the performance of each quartet. One chapter offers illuminative sketches of the persons to whom Beethoven made dedications, and the closing part relates interesting details about the premieres of his quartets. The author demolishes the generally accepted story that the late Beethoven quartets were puzzles to the chamber-music devotees who first heard them in Vienna. For instance, op. 132 scored an instant triumph with a highly representative audience of Vienna's musical élite.

The little Baruch volume, if translated into English, would be a valuable help for American adorers of the Beethoven quartets. (Konzert Direktion Inka Hopjanova, Prague.)

NEW MUSIC

Reviewed by R. M. KERR

Book

What Every Singer Should Know, by Millie Ryan.

A new and enlarged edition of a chatty book, previously issued. Miss Ryan gives many interesting pointers to vocal success and practical bits of advice. The new edition adds pictures of noted singers, various new chapters, and what the author describes as "twenty-five practical lessons from my own system of teaching." At the end are diagrams of key signatures, a sketch of the various vocal parts, and a list of musical terms. (Carl Fischer, Inc., New York.)

For Soprano Solo, Women's Chorus, Orchestra and Organ

Ave Maria, by Burle Marx (Reduction for soprano, women's chorus, piano or organ.)

An ambitious setting of broad, tuneful, quasi-operatic character. When the orchestral ending is employed, the chorus hums a closing line, a feature which, in a sacred work, would seem to be in somewhat doubtful taste. The text is, of course, in Latin. (The Composers Press, Inc., New York.)

Sacred Songs

Turn Thy Face from My Sins, with a Biblical text and music by Edna Hurst, is a fervent, extremely simple number with *tessitura* ranging from D to E, suppliant in its general tone. **In Heavenly Love Abiding** (poem by Anna L. Waring; music by Mildred Tenney) is a broadly melodious number with words voicing faith in the guidance of Providence, the vocal range from D to F. (Galaxy Music Corp., New York.)

A new version of The Lord's Prayer, **Our Father,** is by Gordon P. Watson, designed with sober, chant-like simplicity. For high or low voice. **I Will Mention the Loving Kindness of the Lord** (scriptural text, music by May Van Dyke), the brief opening in quasi-recitative style, followed by an expressive *andante* theme, is fairly low in compass (C to E flat). (Michael Keane, Inc., New York.)

Yet another setting of the **Twenty-third Psalm** is by Norman Söreng Wright, and exploits *maestoso* passages toward the close (range an octave from E). (Carl Fischer, Inc., New York.)

I Will Give Thanks unto the Lord, a song by the late Louis Campbell-Tipton, though published several years ago, remains a brilliant example of effective, jubilant writing, for singers who can run the gamut of their vocal resources with ease. Published in versions for high, medium and low voices. (G. Schirmer, Inc., New York.)

For Four-part Women's Chorus

Cradle Song, by Brahms; arranged by Harry R. Wilson.

One of the most beloved of all songs is here given an attractive four-part setting, with some humming effects. There are both English and German words, and a piano accompaniment. (G. Schirmer, Inc., New York.)

For Four-Part Mixed Chorus

A Star Was His Candle; words by Florence Hoare; music by Teresa del Riego.

A simple and tuneful carol by the composer of Homing is cast in effective four-part mixed choral form. It has an organ introduction and interludes, but the work is to be sung unaccompanied. (A. V. Broadhurst, London; Carl Fischer, Inc., New York.)

For Piano Solo

Three Pieces for the Piano, by L. Leslie Loth.

These are solo numbers of moderate technical grade, vivid in rhythmic quality and tuneful enough to hold the interest. The titles, published separately, are: Fairy Steps, Voices in the Woodlands, and Mignonette, the last with a lilting gavotte tempo. There is accurate fingering. (G. Schirmer, Inc., New York.)

TOURING VOCALIST

JOHN HERRICK, soloist at Christ Church, and summer soloist at the Church of the Ascension, New York, opens his fall tour at Southwestern Louisiana Institute, Lafayette, La., on October 19. A member of the Revelers Quartet, he later gives a Town Hall, New York, recital. (Herbert Mitchell Photo.)

J. FISCHER & BRO.

PUBLICATIONS OF CHARACTER

New Piano Teaching Material

Scarlatti—12 Selected Sonatas for Piano
Edited by James Friskin - - - - - - Price $1.25

Twenty Pieces from Bach's Book
Edited by Guy Maier - - - - - - Price .75

J. FISCHER & BRO., 119 West 40th Street, NEW YORK

GRACE LEADENHAM AUSTIN

Successful Songs

Rain at Night—solo for High or Low voice (J. Fischer & Bro.)
At Eventime—solo for High or Low voice (J. Fischer & Bro.)
The Little White Cottage—solo for High voice (G. Schirmer, Inc.)

Choral arrangements for Men's Voices (four part)

Ma Cabin in de Pine Trees—new—(G. Schirmer, Inc.)
The Little White Cottage—(G. Schirmer, Inc.)

Choral Arrangement for Mixed Voices (four part)

At Eventime—(J. Fischer & Bro.)

May be had from the Publisher or your Local Dealer.

THE COMPOSERS PRESS, Inc.

For Piano

FIVE IMPROVISATIONS op. 148.....Mrs. H. H. A. Beach
WHIMSEY.....Mary Howe
STARS.....Mary Howe
Orchestral arrangement available from the publisher.
MINIATURES.....Charles Haubiel

THE COMPOSERS PRESS, Inc., 113 W. 57th St., New York, N. Y.

GALAXY MUSIC CORP.

4 NEW AMERICAN SONGS

JUST PUBLISHED

ADAM WAS MY GRANDFATHER (Medium)..... **Douglas Moore**
BEFORE THE SACRAMENT ....(Medium)... **Timothy Mather Spelman**
OLD PAINT.....(Bass)..... **Robert L. Sanders**
TO-MORROW .....(Medium)..... **Willard Irving Nevins**

GALAXY MUSIC CORPORATION, 17 W. 46th St., NEW YORK

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

Australian Audiences in Acclamation Of Art of Alexander Kipnis

Lawrence Tibbett Conquers in Long Recital Series — Georg Szell Wins with the Baton

SYDNEY.—Throughout his Sydney season Alexander Kipnis, basso, attracted large audiences and great enthusiasm was shown for his art. His strong personality, the quality of his voice, the wonderful vocal control and selection of programs will be valued memories of his visit to Australia. His skill as an interpreter of Lieder was revealed in his reading of a group of songs by Brahms, Wolf and Schubert. At his last recital he gave a varied program, opening with a Meyerbeer aria and including also numbers by Dvorak and Schumann (Dichterliebe). Kipnis' appearances in the principal cities of Australia attracted capacity houses and before leaving for America he will tour New Zealand. Raymond Lambert's fine piano accompaniments and his contributions as a soloist were much appreciated.

SZELL AS GUEST CONDUCTOR

Georg Szell, under the auspices of the Australian Broadcasting Commission, gave the first of the celebrity orchestral concerts at Melbourne with Kipnis as soloist. This was broadcast throughout national stations. The eminent European conductor presented a fine program at the first of the Sydney series at the Town Hall: Beethoven's Egmont Overture, Handel-Harty's Introduction and Rigaudon, Schumann's D minor symphony and (with Tossy Spivakovsky), Beethoven's violin concerto in D. The Sydney Symphony Orchestra exhibited the high standard attained under the baton of Szell and the support given the violinist was admirable. After each item and at the close the conductor received a richly deserved ovation.

At his second concert the orchestra's performance of Beethoven's Coriolanus Overture, showed again Szell's masterly control and regard for detail. Tschaikowsky's piano concerto (B flat minor) with Allan McCristal, Brisbane pianist, was outstanding for the brilliance of the young soloist. Included in the farewell concerts were the first performance of Prokofieff's concerto in D for violin and orchestra with Ernest Llewellyn, soloist; Beethoven's Pastoral Symphony; Mozart's concerto in E flat for two pianos and orchestra. On the final evening there were again scenes of enthusiasm and the large audience applauded and recalled the conductor. His success was repeated in Brisbane when Beatrice Tange (Sydney pianist) and Nora Williamson, violinist, were soloists.

TIBBETT'S TRIUMPHS

Town Hall was packed—an overflow of 500 being seated behind the stage—to hear Lawrence Tibbett at all his concerts. In excerpts from opera, songs and Negro Spirituals, Tibbett displayed his personal charm, vocal and musical attainments, and captivated his audiences. The Negro numbers were a revelation of the artist's versatility. His twelfth, thirteenth and last recitals were request programs in answer to many letters. Extraordinary scenes of enthusiasm and deafening applause thundered forth as encore after encore was given. At the close Tibbett thanked the audience for their support. Stewart Wille as accompanist achieved success and as soloist included in his offerings Bach's fantasia, C minor; Debussy's Claire de Lune; Dohnanyi's Rhapsodie in G minor.

The Musical Association of New South Wales held a reception at the banquet hall of the Hotel Australia in honor of Mr. and Mrs. Tibbett. Over 700 members and associates were present. Alexander Sverjenski, president, welcomed them and included Leona Flood, violinist, who is touring Australia. A short program was given, which was contributed by the Open Champion winners of the 1938 City of Sydney Eisteddfod.

VARIED CONCERT NOTES

Blam Bleekrode, Dutch violinist, did a broadcast recital through national stations. En route to Holland he is travelling to Java to play with the Kunnstring Society.

Carl Sauer, who organized and conducts the New South Wales Junior Orchestra and Choirs, has added a percussion band. The 250 members aged from four to fourteen years, gave a creditable performance at the Town Hall. The orchestra played Beethoven's Song of Praise; Hartman's Le Diademe; Brahm's Hungarian Dance; Sauer's Centenary March; Schubert's Marche Militaire. Macintosh Grewar, a gifted boy soprano, sang Spohr's Rose Softly Blooming, and Trevor Young, xylophonist, William Towell, trumpeter, and Nelson Cook, cellist, were soloists with the orchestra. The youthful artists were warmly received by the large audience.

Howard Carr, who has conducted the Royal Philharmonic Society, has resigned and is leaving for England and Europe. Curt Prerauer has been appointed to succeed him. He came to Australia to act as chorus master to Sir Benjamin Fuller's Opera Company and remaining here has filled important positions.

ELIZABETH PLUMMER.

Birmingham Announces Recital Courses

Music Club to Present Artists—New Series to Include "Synchronized" Opera—Chamber Festival Planned

BIRMINGHAM, ALA.—After a summer of quiet inactivity, the musical season for 1938-39 in Birmingham promises to open auspiciously in early October with Lily Pons singing the first concert of the Birmingham Music Club's Artist Series. Other artists to be offered by the Music Club will be Guila Bustabo, violinist; Nino Martini, Metropolitan Opera tenor; Josef Hofmann, pianist; and the St. Louis Symphony Orchestra (Vladimir Golschmann, conductor). Officers of the Birmingham Club for this season are: president, Mrs. George Houston Davis; first vice-president, Mrs. E. T. Bozenhard; second vice-president, Mrs. Laura Jackson Davids; third vice-president, Mrs. George H. Morrow, Jr.; recording secretary, Mrs. Katherine Kilgore; corresponding secretary, Clara Hayden; treasurer, H. H. K. Jefferson; librarian, Mrs. James Bowron.

The Civic Celebrity Series, a new entertainment course for Birmingham, with Mrs. J. W. Luke as director, will present several musical attractions during the season, the first being a Shavitch Synchro-Opera production of Gounod's Faust, with opera artists in person and a replica of the London Philharmonic Orchestra and the Royal Covent Garden Chorus (Sir Thomas Beecham, conductor). Joseph Bentonelli, tenor, will be offered later in the season.

The Birmingham Chamber Music Society is to present a Chamber Music Festival on October 7-8-9, featuring the Curtis String Quartet.

CHAMBER MUSIC FESTIVAL

The Birmingham Civic Opera Association, headed by Mary Fabian, will present opera in the spring during the convention of the Alabama Federation of Music Clubs, when outstanding opera singers will be engaged for leading roles.

The Birmingham Music Teachers Association contemplates an active year, with George H. Randall as president.

Marian Anderson, contralto, will be presented in concert at the Municipal Auditorium in the spring.

A. G.

South African Soprano Applauded in Leavetaking

CAPE TOWN (South Africa).—Again we had the pleasure of hearing Cecilia Wessels, South African dramatic soprano, who gave a "farewell" recital at the City Hall before an enthusiastic audience. Miss Wessels (known in London and Paris as a Wagnerian singer), scored in Brünnhilde's War Cry from Die Walküre, and Dich Theure Halle, from Tannhäuser. Although more at home in Wagner opera arias, she also did justice to German Lieder, her singing of Schumann's Widmung, Brahms' Sapphische Ode, and Wolf's Zur Ruh, evoking prolonged applause. The recital concluded with the national anthems, Die Stem and God Save the King. Miss Wessels has sailed for England to fill operatic and concert engagements there.

REDER WEIL

Post-Season Outdoor Concert in Tokyo Conducted by Rosenstock

Beethoven Concert Led by Japanese Director—Fujiwara in Tenor Recital After Tour

TOKYO.—Joseph Rosenstock led his New Symphony Orchestra forces in a post-season concert at the Hibiya Park outdoor amphitheatre. Even standing room was at a premium. The program was a choice of numbers from the seasonal programs: Beethoven's fifth symphony; Dvorak's Slavonic Dances (Nos. 6 and 7); Moldau from Smetana's Mein Vaterland; and the J. Strauss Perpetuum Mobile and Frühlingsstimmen Waltz. After a somewhat labored interpretation of the Beethoven, the orchestra settled down to give extremely satisfying performances of the smaller numbers.

OFFER BEETHOVEN EVENING

The Concert Populaire offered a Summer evening of Beethoven in the Nihon Seinen Kaikan. The orchestra comprised members from the New Symphony, Ueno Academy Orchestra and several members from music clubs of the universities. Beethoven's fourth symphony, Romanze in F major for violin, and the Emperor Concerto was the program. Mr. Hisaoki is a pleasing violinist though his tone figures on the small side. Professor Leo Sirota gave a splendid performance of the concerto, and the orchestra conducted by Noboru Kaneko functioned satisfactorily. Tadashi Hattori conducted the first two selections.

Yoshie Fujiwara, tenor, returned from a concert tour through South America and Europe, to give a midsummer recital in the Gunjin Kaikan. The program of about thirty songs including encores, was divided between Western and native numbers. The large and enthusiastic Japanese audience indicated the singer's popularity.

I. J. FISHER

POWELL FLUTES
"Aristocrats of the Wood-winds"
VERNE Q. POWELL FLUTES INC., 295 HUNTINGTON AVE., BOSTON

HIDERSINE
The world famous resin as used by all the world's greatest violinists
Special trial offer—Large size 30 cents.
Town Quay, Barking, London, England

ROBERT MAC GIMSEY-
HIS SONGS ARE ON THE AIR

Nelson Eddy, John Charles Thomas, Lawrence Tibbett, Thomas L. Thomas and other great artists perform his songs in concert and on the air. They are also sung frequently by popular choral groups such as the Songsmiths and others.

VOICE AND PIANO
Choral Arrangements as Indicated

SHADRACK Medium Voice .....$.60
Vocal Orchestration ..... .75
High Voice ..... .60
arr. T.T.B.B. ..... .20

JONAH AND THE WHALE
Medium Voice ..... .60
arr. T.T.B.B. ..... .15

TO MY MOTHER
High, Medium & Low Voice @. .50
arr. S.S.A., S.A.T.B., T.T.B.B. @ .15

TROUBLE
High and Medium Voice @.... .40

SWEET LITTLE JESUS BOY
Medium Voice, Low Voice @..$.50
arr. T.T.B.B., S.S.A. with Sop. Solo or S.S.A.A. @..... .15
S.A.T.B. ..... .12

DOWN TO DE RIVAH,
Medium Voice ..... .50
arr. T.T.B.B. ..... .12

THUNDERIN' WONDERIN'
Low Voice ..... .40

LAND UV DEGRADASHUN
Medium Voice ..... .50

Your Dealer, or
CARL FISCHER, Inc. Cooper Square, New York, N. Y. BOSTON CHICAGO

Chicago Musical Fare Ranges From Swing Music to Symphony

Orchestra Hall to Be Air-Conditioned—Ravinia and Grant Park Concluding Successful Series

CHICAGO.—Chicago Symphony Orchestra subscribers and patrons will be happy to know that President Edward L. Ryerson, Jr., and the Orchestral Association, have decided that Orchestra Hall should have a complete modern summer and winter air conditioning system; $50,000 will be spent in modernizing the ventilating system in the whole theatre. During the winter months the fresh washed air will be supplied with controlled temperature and relative humidity. In the summer the same conditions will prevail regardless of outside temperature. The main floor, boxes, balcony and gallery are each to receive independent treatment. The project will be completed in time for the opening of the orchestra's forty-eighth season starting October 13.

The "jitterbugs" and "ickies" fought to gain admission to Ravinia Park when Benny Goodman and his group of "swing" artists gave a special performance of classical music in the pavilion. Due to inclement weather during the first two weeks of the symphonic season the attendance was not as large as it should have been considering the splendid programs, superbly performed under the leadership of noted conductors. Goodman's drawing power sold every available reserved seat weeks in advance and thousands upon thousands of standees rushed the ticket office with the result that the Ravinia Festival Association will come out ahead of last year when the books are balanced. We may or may not like "swing music," but we must all agree that Benny Goodman "put it over" and that we had a lively time in the sylvan retreat.

GRANT PARK CONCERTS

A few years ago every "Tom, Dick and Harry" could be heard from the Grant Park bandshell, but in the last two seasons the Park Commissioners and more especially James C. Petrillo, guiding spirit of these festivities, have seen to it that the best talent available is offered Chicagoans and visitors throughout the series of sixty-seven free concerts. International and national vocalists and instrumentalists and many local singers have lent their talent in making this year's venture the most brilliant in the history of the festival. In its series of eight concerts the Chicago Symphony Orchestra had three outstanding assisting artists, Albert Spalding, Moriz Rosenthal and Efrem Zimbalist. As an additional feature Conductor Hans Lange, a leader of distinction, programmed a Beethoven symphony on each occasion. It was unfortunate that two other conductors should have included Beethoven symphonies on their programs. Why the duplication? There should be a clearing house or at least Mr. Petrillo or one of his assistants should have the same control over the choice of programs as over conductors, orchestras and soloists.

OTHER SOLOISTS HEARD

Among other soloists heard in the past two weeks Vivian della Chiesa and Jessica Dragonette stand out foremost. Miss Della Chiesa came to the bandshell as soloist with Leroy Shield and the NBC Orchestra. Her popularity with opera patrons, concert-goers and radio-listeners was attested by an audience counting 50,000 who showed overwhelming approval for her remarkable singing of operatic arias and classical and popular songs. Her singing of both the arias Ernani Involami and Il est bon, il est doux was a truly magnificent example of the art of *bel canto*. Impeccable Italian and French enunciation were added to exquisite phrasing. Eight extras had to be granted before the orchestra could proceed.

The "queen of radio," Jessica Dragonette, was the magnet who brought one of the largest throngs of the summer. The swards were black with a sea of waving humanity and every seat was occupied long before she made her first Chicago bow. She displayed not only an appealing voice of rare beauty with finished artistry, but her charming personality registered strongly. Ovations were her just rewards and if she did not break the encore record, she easily tied it.

Freda Draper, who has sung at Grant Park and outlying park concerts more than any other local singer, was soloist with the Woman's Symphony Orchestra, the Oscar W. Anderson, Harold Bachman and Forcellati Dante bands these past few weeks.

P. A. Cavallo offers interesting and diversified programs on the lake front and in the outlying parks. Bandmaster Cavallo features newly arranged selections at each concert with the assistance of capable soloists. Two Chicago Opera members, Helen Margolyne, soprano, and Florence Kass, mezzo-soprano, and Dessault Kirk, baritone, added materially in making a Jackson Park concert an outstanding event. A. F. Thaviu's Band is much in demand at these festivities for throughout the season the dynamic conductor brings out unhackneyed programs that are well played. Harriet Gricus won new laurels in the arias Ah, fors e lui from Traviata and the Bell Song from Lakme as soloist recently with the Cavallo Symphonic Band.

HANNA BUTLER PUPIL SIGNED

After the Two Bouquets closed its run in New York, Marcy Westcott, who sang one of the two leads, was immediately signed by George Abbott for the singing ingenue part in his production of Comedy of Errors. Miss Westcott is a product of the Hanna Butler studios. At the close of her summer voice class in New York City Mrs. Butler took a cruise on the SS. Kungsholm. She reopens her Chicago studio about October 1.

COUNCIL OF TEACHERS COMPETITION

First prize in the Chicago Council of Teachers of Singing second annual competition was awarded Helen Benner for her song entitled Longing, poem by Matthew Arnold. Miss Benner is a singer as well as composer and a professional student of Thomas N. MacBurney. Three hundred and fifty compositions were submitted.

VACATIONISTS

Following a season during which his activities took him to widely separated sections of the country Rudolph Reuter has gone to Mexico. Having ended another summer term at the American Conservatory, he resumes his activities September 13 and plays his first concerts of the season in Evanston, Ill., in October.

Sonia Sharnova, Chicago Opera contralto, is at Carmel, Calif.

Elaine de Sellem, having finished her summer vocal class at the American Conservatory, is in the Leech Lake region and the Chippewa National Forest in northern Minnesota.

Sergei Tarnowsky has been at Santa Monica, Calif.

YOUNG ARTIST CONTEST

The Beaux Arts Salon, now in its third season, is sponsoring a vocal contest for young men and women resident in Chicago and environs. Applications will be received up to September 15. Auditions are to be held each Friday through September 16, on which day the finals will be judged by a committee of Chicago artists. A joint-recital for the man and woman winner is to be given at the Beaux Arts Salon during November. Applications should be sent Mathilde Ernestine, directrice, Beaux Arts Salon, Medinah Club, 505 North Michigan Avenue, Chicago.

MRS. HERMAN DEVRIES' STUDENTS HEARD

Mrs. Herman Devries in the Francis I room of the Congress Hotel presented students from distant cities who were unable to appear at her two previous recitals. Marie Lee Hackett, professor of music at Rome, Ga.; Mary Taka, a Japanese singer from Los Angeles; Grace Lilyholme from the MacPhail School in Minneapolis; Ivy Shearer from Aurora; Oscar Gustafsen from Milwaukee; and Elma Gerlach from La Grange were heard in a program interspersed with duets and impersonations. All showed the result of excellent training under capable guidance.

THOMAS N. MACBURNEY ENDS SEASON

Thomas N. MacBurney brought his series of summer recitals by artist pupils to a close in his studios on August 15. Eighteen young artists were heard and Mr. MacBurney devoted one evening each week to lecturing on the type of work to be considered, the pupils then demonstrating the creation of the images or ideas of the song or aria involved. About thirty of his students are members of his artist class. Bernice Rickman, lyric soprano, has been chosen as an NBC staff artist and during the summer made six appearances a week on the Words and Music program. Burtis Preston, baritone, has been named one of the soloists for the transcontinental tour of the Kryl Symphony Orchestra. William Nevins Weaver, baritone, won the Cook County finals in the Chicagoland Music Festival Contest and Gretchen Cox, mezzo-contralto, won first place in the South Side division and placed third in the finals. Bob Smith, bass, won first honors from the West Side with Albert Ralph, baritone, third. Irving Davidson, bass, who won a second place in his division, has been named cantor in one of Chicago's large Jewish temples. Ten or more of Mr. MacBurney's pupils have been opera soloists, fifteen occupy posts with Chicago churches and several voice teachers received their tutelage from him.

RENÉ DEVRIES

Dragonette to Make Second Country-wide Tour

Making her Stadium debut, Jessica Dragonette, soprano, was a soloist at the gala closing concert there on August 17 with the Philharmonic-Symphony Society. She then left for appearances in summer festivals in Chicago and Milwaukee. Her second transcontinental tour is scheduled for the fall.

DOROTHY DICKERSON
COLORATURA SOPRANO
Personal Representatives: Armand & L'Estelle, 410 South Michigan Avenue, Chicago, Ill.

WALTER **KNUPFER** TEACHER OF PIANO
De Paul University School of Music, Chicago

JOHN DWIGHT Tenor **SAMPLE**
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
"The most beautiful soprano voice in the world."
—*Eugene Stinson, Chicago Daily News, Feb. 17, 1937*
Address Kimball Bldg., Chicago, Ill.

COE GLADE
MEZZO SOPRANO
CHICAGO CITY OPERA COMPANY
Personal Representative: W. S. Shartle, 200 West 57th St., N. Y. C. Tel.: CIrcle 6-1686

ADA PAGGI
MEZZO
CHICAGO CITY OPERA CO.
Only Teacher of
BEVERLY LANE
Studio: 616 Fine Arts Bldg., Chicago

RUDOLPH **GANZ**
Booking 1937-38
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano

ANNOUNCING
the opening of the
KURT ADLER SCHOOL of OPERA
Eminent Viennese Opera Conductor—Assistant to Arturo Toscanini at Salzburg—Until Now Conductor at Reichenberg, Czechoslovakia—Director of Opera Classes in The "Neuen Schule Fur Music" in Vienna, and the "MOZARTEUM" in Salzburg.
WILL OPEN HIS OWN SCHOOL OF OPERA
REPERTOIRE AND MISE EN SCENE
IN CHICAGO
About September 15
Special Introductory Rates
Address All Inquiries to
Secretary, 721 North Michigan Ave., Chicago, or Call Delaware 2338

RADIO HIGHLIGHTS

Dialed by H. A. S.

Climaxing the second annual Silvermine Festival was the performance of Beethoven's choral symphony which was shared by CBS listeners on August 21 from Norwalk, Conn. The quartet of assisting soloists, all experienced in their assignments, comprised **Rosa Tentoni, Anna Kaskas, Edouard Grobé** and **Chase Baromeo. Eugene Ormandy** conducted with his accustomed finesse.

NBC continued its Chautauqua series, **Georges Miquelle,** cellist and **Mischa Mischakoff,** violinist, being heard on the August 21 broadcast, the former in an excellent presentation of Bloch's Schelomo. **Albert Stoessel** again conducted with regard for his soloists.

The Stadium Concerts have passed on once more with listeners having been provided a variety of offerings and an opportunity to weigh conductors' styles. CBS and WNYC had able commentators, the former **Carleton Smith** and the latter our own **Leonard Liebling.**

Dr. **John Finley Williamson** presided at the August 14 broadcast from the Westminster Summer School Choir Festival at Northfield, Mass. Nearly 700 voices were heard comprising the various groups at the school and neighboring Connecticut Valley singers.

His conducting for the summer finished, **Jose Iturbi** paid a return visit to the **Bob Burns** program on August 11 and played a "duet" with the acting emcee.

Jessica Dragonette, after a long absence, returned to the airways to participate in a recent **Bob Ripley** program. A dramatic sketch gave the soprano but little opportunity to demonstrate her artistic growth.

Viola Philo, back with the Music Hall program sang familiar items and a new work by **Daniel Wolf** at recent Sabbath airings.

Doris Doe, Metropolitan Opera contralto, and **Cesare Sodero Jr.,** youthful violinist, delightfully headed the Magic Key program of NBC on the afternoon of August 21.

Two Dances for Radio by **Quincy Porter,** broadcast on **Howard Barlow's** CBS program marked the half-way point in the conductor's series of presenting works composed for the air. Porter elevated the summer-time pest eradicator, the fly-swatter, to the rank of orchestral instrument; novel at least.

Vladimir Bakaleinikoff was guest conductor of the National High School Concert Band and Orchestra in a broadcast, via NBC, from the summer camp at Interlochen, Mich.

Hot weather in New York failed to dim the lustre of **Jean Dickenson's** contributions to the American Album of Familiar Music in a program of generally light fare.

Glenn Darwin, young Metropolitan Opera baritone, and **Felix Knight,** tenor of many programs, have been using Long Island beaches this summer for vacationing in between broadcasts.

WNYC recently carried the program of the Juilliard Summer School Orchestra under **Peter Wilhousky. Irene Rosenberg,** young pianistic pupil of **Sascha Gorodnitzki,** was soloist.

Our last report pointed out how this station had earned extension of time in order to carry on the Stadium Concerts broadcasts: now WQXR adds to its broadcasts by offering serious symphonic music in the early mornings. **Nina Quartin,** soprano, was a recent guest of **Leon Rothier** over this station.

Buckley Leads Florida Ensemble

Emerson Buckley, opera and orchestral conductor, has been named director of The Romanies, chorus and orchestra, of Palm Beach, Fla., it was announced by Mrs. George A. Dobyne, vice-president and sponsor of the organization since its founding twelve years ago. Born in New York and a graduate of Columbia University, Mr. Buckley has been connected with the San Carlo and Hippodrome Opera companies and appeared more recently as guest conductor of the Federal Music Project Orchestra. He was formerly musical director of the Opera League and has conducted the Columbia Opera Company and the New York Grand Opera Company. Helen Jepson, Metropolitan Opera soprano, is to appear with the organization at its February concert.

EMERSON BUCKLEY

Ann Arbor Series Announced

ANN ARBOR, MICH.—The announcement of the list of artists to appear on the Choral Union Series includes Lawrence Tibbett, who will open the season with a song recital on October 27, to be followed by a concert by the Cleveland Orchestra (Artur Rodzinski conductor), on November 7; Kirsten Flagstad, soprano, on November 30 and the Boston Symphony Orchestra under Serge Koussevitzky on December 7.

After the holidays Josef Hofmann gives a piano recital on January 10 and the Budapest University Chorus (Viktor Vaszy, conductor) will sing on January 25. Yehudi Menuhin, violinist, will make his premier appearance in Ann Arbor on February 15 and Gregor Piatigorsky, cellist, comes on February 27, and the Roth String Quartet closes the season on March 9.

A. McL. T.

KARL ULRICH SCHNABEL
ASSISTANT TO ARTUR SCHNABEL
TEACHING IN NEW YORK FROM OCTOBER 10
Advanced Pupils Only
15 Central Park West New York City

HELEN CHASE
VOICE
CONCERT—RADIO—OPERA
Teacher of MARGARET SPEAKS and Other Distinguished Artists
316 W. 84th St., N. Y.
TR. 7-9192—EN. 2-5644

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
Announces the removal of his Vocal Studios
205 West 57th St., New York Tel. CO. 5-0393

RONALD MURAT
COMPOSER-VIOLINIST
of Juilliard School Faculty
DIRECTOR OF FRIENDS OF MUSIC
OF CONNECTICUT VALLEY
404 Riverside Drive, N. Y. Tel. CA. 8-8852

ADAMO GREGORETTI
VOICE — ACTING INTERPRETATION
PRACTICAL OPERATIC TRAINING NIGHTS Preparatory to EXPERIMENTAL THEATRE OF GRAND OPERA PUBLIC PRESENTATIONS
41 West 82nd St., New York City Phone: ENdicott 2-9034

CARMELA PONSELLE
MEZZO SOPRANO
Opera, Concert and Radio
Now Booking
VOCAL—DICTION and DRAMATICS
SCHOOL FOR RADIO TECHNIC
By Appointment, 230 Riverside Dr., N. Y. RI. 9-5232 mornings.
Per. Rep.: JOSEPHINE VILA
119 W. 57 St., N. Y. CO. 5-0610

WILLIAM PRIMROSE
VIOLIST
AVAILABLE SEASON 1938-1939
Exclusive Management: ANNIE FRIEDBERG, 250 West 57th St., N. Y. C.

HUGO KORTSCHAK
Violinist
Will resume teaching at his studio
155 East 91st Street, New York City
on October first

JOHN CORIGLIANO
VIOLINIST
NEW YORK PHILHARMONIC SOCIETY
Steinway Hall New York

ROSALYN TURECK
PIANIST
Mgt.: Chas. L. Wagner, Inc., 511 5th Ave., N. Y.

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Mgt.: R. T. Ingle, 30 Rockefeller Plaza, N. Y.

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York Phone BU. 8-4381

FRANK ST. LEGER
56 West 55th St. New York, N. Y.

RUDOLF FIRKUSNY
Young Czech Pianist
Returning to America December 1939
Charles L. Wagner, Inc., 511 5th Ave., N. Y. C.

RALPH LEOPOLD
PIANIST Studio: 30 W. 60th St., N. Y.
Concert Management: Harry Culbertson
5535 Blackstone Ave., Chicago

ERNEST McCHESNEY
AMERICAN TENOR
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y. C.

FRANCIS FINDLAY
CONDUCTOR
Room 703, 119 West 57th St., New York, N. Y.

JOHN HERRICK
BARITONE
Mgt. Richard Copley, 113 West 57th St., N. Y.

ARTURO VILA
voice placement
opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

Karin Branzell
Leading Contralto Metropolitan Opera
Mgt.: NBC Artists Service, RCA Bldg., New York

ROLAND GUNDRY
BOY VIOLINIST
Acclaimed by New York and European critics.
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

EVE MAXWELL-LYTE
Traditional Songs of Many Lands
Exc. Direction CATHARINE A. BAMMAN,
Steinway Hall, 113 W. 57th St., New York

ELEANOR STEELE — HALL CLOVIS
SOPRANO TENOR
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

DOROTHY ORTON
SOPRANO
CONCERT — OPERA
ORATORIO — RADIO
Mgt.: Natl. Music League
113 W. 57 St., N. Y. C.

Hollywood Bowl Continues to Offer Musical Highlights

Appearances of Heifetz, Seidel and Kullmann Applauded—Rodzinski and Goossens Wield Baton—Ballet and Opera a Feature

LOS ANGELES.—Scriabin's third symphony soared magnificently as Artur Rodzinski gave the work in the Hollywood Bowl, August 4. Debussy's Afternoon of a Faun was heard, and for contrast there was the Albeniz Triana. The second suite from Ravel's Daphnis and Chloe concluded a program which began sedately with Weber's Oberon overture.

HEIFETZ IMPRESSES

Jascha Heifetz selected the Mendelssohn concerto and the G minor concerto of Bruch, for his Bowl appearance August 5 and played so magnificently that the audience tendered him a prolonged ovation, which was rewarded by the Bach Air on the G-string, accompanied by the string section of the orchestra without other conducting. Dr. Rodzinski opened the program with an able and musicianly reading of the Beethoven Leonore Overture (No. 3). Three Wagnerian excerpts began with a dragged and uninspiring interpretation of the Prelude and Love Death from Tristan and Isolde. Siegfried's Rhine Journey from Götterdämmerung was better done, and the always popular Ride of the Valkyries from Die Walküre, evoked audience approbation.

MADAM BUTTERFLY STAGED

A scenically beautiful performance of Puccini's Madam Butterfly attracted an overflow crowd to the Bowl, August 9. The conductorial finesse of Carlo Peroni, and the interpretation of the title role by Hizi Koyke, contributed to a successful performance, although not up to the standard established last year. Mme. Koyke's Cio-Cio-San is invariably personal and individual, but on this occasion her very real histrionic talent suffered from lack of dramatic support, although she supplied some heart-touching climaxes, culminating in the supreme tragedy of the death scene. The best supporting work was supplied by Elinor Marlo's capably sung Suzuki, and Ludovico Tomarchio's excellent Goro. Mario Chamlee was the Pinkerton, and Richard Bonelli offered a routine performance of Sharpless. Paul Dennis, Theodore Lovich, Saul Silverman, Bonnie Emery Zobelein, and the child, Joanne McClure, rounded out the cast. The chorus voices were not uniform in quality or caliber, and the famous "humming chorus" was painfully flat.

GOOSSENS CONDUCTS

The Bowl concert of August 11, under the baton of Eugene Goossens, brought En Saga of Sibelius the most enjoyably presented item of the evening. The lovely melodies of the Delius intermezzo, The Walk Through the Paradise Garden, were evoked with plasticity. In conclusion was the brilliant prelude and march from Rimsky-Korsakoff's Coq d'Or. The Berlioz Roman Carnival Overture and the Mozart Jupiter Symphony were also presented.

KULLMANN IN BOWL DEBUT

Charles Kullmann made his Hollywood Bowl debut on August 12. He displayed a voice handled with excellent style, but not always with the same placement. He had no need to overwork an affected sob in his tones. Rodolfo's aria from the first act of Puccini's La Bohême, and the Flower Song from Bizet's Carmen were the programmed items. To these, Kullmann added an unsuitably plaintive version of La Donna è Mobile, an effective reading of the Strauss Allerseelen, a ballad, For You Alone, which was not in the best of taste for the Bowl, and the sentimental Serenata of Tosti. Eugene Gooseens conducted, and the best of the instrumental items was Ravel's Valses Nobles et Sentimentales, with its suavely flowing and wistful lines. Elgar's overture, Cockaigne, was rendered with an engaging frankness and buoyancy. The Schumann fourth symphony was followed by the Chabrier rhapsody, España.

BALLET EVENING

The sole ballet evening of the Bowl season was given on August 16, with Albertina Rasch as choreographer, and consisted largely of well presented ballet cliches. Tiomkin's arrangement of Strauss melodies for the picture, The Great Waltz, provided a charming background for well routined numbers of conventional type, rising to a scenic peak in Tales from the Vienna Woods, wherein the *corps de ballet* carried in large silver wheels. Of movie type was the dance concept of Enesco's first Roumanian Rhapsody. Arthur Guttmann conducted. Principal dancers were Audrey Costello, John Stanley, Virginia Hart, Eleanor Marek, Dorothy Ward, Marie Groscup, Paul Godkin, Sally Craven, Harvey Karels, Martha Kent, Louis Hightower, Dorothy Jarnac, David Tihmar, and Dorissa Nelova. Dimitri Tiomkin conducted a plastic and effectively instrumented orchestral work taken from his own score to the movie, Lost Horizon, which included choral parts ably sung by the Hall Johnson Choir. Nicolai's overture to The Merry Wives of Windsor opened the program.

TOSCHA SEIDEL PLAYS

Eugene Goossens' best symphonic appearance in the Bowl was on August 18. His own short piece for strings, By the Tarn, proved a work of melodious character and considerable charm, and won emphatic applause. A well played reading of Beethoven's overture to Egmont opened the program. The Brahms third symphony was done with careful shading and Debussy's The Sea was given effective presentation. In conclusion was a *bravura* Welsh Rhapsody by Edward German, with much use of martial airs and a dance tune of Celtic lilt.

The Bowl concert of August 19 brought Toscha Seidel as soloist under Eugene Goossens. The Ravel Bolero Mr. Goossens gave at a stirring tempo which made a dramatic display. The Saint-Saëns tone poem, Phaeton, was likewise read with considerable brilliance. Forest Murmurs, from Wagner's Siegfried, was given capably. Mr. Seidel showed a darkly colored tone of beauty, but his interpretation of Lalo's Symphonie Espagnole was filled with exaggerated sentimentalities, and Mr. Goossens was often hard put to it to follow in places where no clearly defined rhythm was apparent. The symphony was Dvorak's fourth (op. 88). R. D. S.

LOS ANGELES SOLOIST

MARCIA RINQUEST, contralto of Long Beach, Calif., appeared on August 11 at the Behymer Matinee Musicale at Barker Bros. Auditorium, Los Angeles, with Harold Driver at the piano. Mrs. Rinquest is soloist at the First Presbyterian Church of Long Beach.

San Antonio Ensemble Heard Outdoors

Hospital Program by Orchestra a Feature of Warm Months Musical Schedule—Concert by Moonlight

SAN ANTONIO, TEX.—The first concert of the summer season by the symphony orchestra of the Federal Music Project (J. Rowllings Hamilton, superintendent) was given in the Sunken Garden Theatre under Juan Macias, assistant conductor. The program included symphony in D minor (Franck); I Pagliacci Fantasy (Leoncavallo), Naila (Delibes) and The Ride of the Valkyries (Wagner). Later two concerts were given, one at the American Legion Hospital, Legion, Tex., and the other at Kerrville, Tex., under Walter Dunham. All three concerts were greatly enjoyed by enthusiastic audiences.

The University of San Antonio presented the Southwest Festival Chorus Orchestra (Otto Wick, conductor) in a moonlight popular concert with Elsa Diemer-Wick, soprano soloist, and Jerome Zoeller and Peter Petraitus, assistant conductors. Numbers by the orchestra were by von Suppe, Beethoven, Schubert, Goldmark, Fibich and waltz from the Operetta Moon Maid (Otto Wick). Mrs. Wick's beautiful voice was heard to advantage in Elisabeth's Prayer from Tannhäuser (Wagner) and again with the chorus in Omnipotence (Schubert). Numbers by the chorus were by Mascagni, Gluck, and an Old English Air, arranged by Manney. S. W.

Myra Hess Returning for Tour

Myra Hess, English pianist, absent for a year, returns on November 1 for her fifteenth American tour under the direction of Annie Friedberg. She is to appear with orchestras in Washington, Baltimore, Chicago, St. Louis, Cincinnati, Detroit, Boston and Hartford. Her Town Hall, New York, recital is listed for November 26.

VIVIAN DELLA CHIESA
SOPRANO
Management: NBC ARTISTS SERVICE
R.C.A. Bldg., New York

JOAN FIELD
VIOLINIST
Personal Representative: A. O. Axelsen
Suite 701, 119 West 57th St., New York

MARGARET ROLAND
Diefenthaeler and Dittl
DUO-PIANISTS
Eastern Rep.: Suite 705, 119 W. 57th St., N.Y.C.
Western Rep.: 781 N. Marshall, Milwaukee, Wis.

ESTHER JONSSON
PIANISTE
Kiesgen: 252 Faubourg St., Honore, Paris
Virginia Simms: 112 Park Ave., New York

GEORGES
ZASLAWSKY
CONDUCTOR

Lord LURGAN
(WILLIAM BROWNLOW)
BARITONE
In America October, 1938, to January, 1939
Exclusive Management: ANNIE FRIEDBERG
250 West 57th St. New York, N. Y.

HAZEL HEFFNER
CONTRALTO
CONCERT — OPERA — RADIO
Studio 701, 119 West 57th Street,
New York City

NANCIE MONTEUX
Danseuse Mime
Address Suite 703
119 West 57th Street,
New York, N. Y.

The University of Southern California
SCHOOL of MUSIC
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max von L. Swarthout, Director
University Park, Los Angeles, Calif.

REBEKAH C. DODGE
VOCAL FUNDAMENTALS
SONG INTERPRETATION
Studio: 511 S. Arden Blvd.,
YO. 3821 Los Angeles, Calif.

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
Box 1063
San Diego, Cal.

RALPH THOMAS
CELEBRATED VOICE TEACHER
SCREEN, RADIO, CONCERT, OPERA
Best Recording Equipment
Discoverer and Former Teacher for 2½ years of
DEANNA DURBIN
606 S. Lafayette Park Place
Los Angeles, Cal. Phone FI. 1661

Salzburg Music Events Run Gamut Of Classical and Modern Eras

(Continued from page 7)

that Goethe's lines were declaimed with too much emphasis, sometimes bordering on the hysterical. The five-act drama was divided into two parts and the multiple little stages of this unusual theatre served as an excellent medium in giving the spectator a practically uninterrupted exposition of Goethe's epic work. Beethoven's incidental music was played by the Mozarteum Orchestra under Wilhelm Loibner.

Operatic Features

Wagner's Tannhäuser was the fourth operatic offering of the festival and an addition to the Salzburg repertoire. Unlike the superlative performances of Meistersinger, Don Giovanni and Rosenkavalier, this opera was disappointing, both from the musical as well as technical standpoints. Max Hoffmüller's stage direction revealed some curious procedures: for instance, in the second act when Elisabeth and the Landgrave are receiving their guests, Elisabeth suddenly disappears and returns later wearing her crown. Conductor Hans Knappertsbusch's penchant for black and white contrasts took away somewhat from the full enjoyment of the music. The choreography by Willi Fraenzl was good as were the settings by Robert Kautsky.

Set Svanholm, young tenor (who made such a deep impression as Walther in Meistersinger on the opening night of the festival), sang the role of Tannhäuser. He again demonstrated his gifts as a singer and his portrayal of the erring and repentant hero was most earnest. Maria Reining as Elisabeth was good to look at, but her lyric voice was not always equal to the dramatic demands of the role. Piroska Tutsek as Venus confirmed the impression she made in Meistersinger. Alexander Sved was Wolfram, singing and acting with conviction, especially in the last act. Herbert Alsen was a dignified Landgrave. Both chorus and ballet were effective.

Fidelio Also Offered

Beethoven's Fidelio (first given in Salzburg in 1927 on the one hundredth anniversary of Beethoven's death) had Hans Knappertsbusch at the helm, with Hilda Konetzni (Leonore), Helge Roswaenge (Florestan), Carl Bissuti (Don Fernando), Paul Schoeffler (Don Pizarro), Josef von Manowarda (Rocco), Luise Helletsgruber (Marcelline) and Richard Sallava (Jaquino). The quality of the singing was generally high, Konetzni's Fidelio and Roswaenge's Florestan being outstanding portrayals. Erich von Wymetal in his stage direction did as well as could be expected with this opera's slow and static plot. Knappertsbusch's conducting showed thorough knowledge of the music and his dynamic interpretation of the Leonore Overture brought an ovation. The splendid playing of the Vienna Philharmonic Orchestra again demonstrated the versatility of this fine organization. The Vienna State Opera chorus lent admirable support.

Italian Leader Lauded

Vittorio Gui conducted the Vienna Philharmonic Orchestra at the Mozarteum in a program of three Bach preludes (orchestrated by the conductor), Beethoven's Pastoral Symphony, Brahms' Tragic Overture, and Richard Strauss' Don Juan, the varied program giving the Italian ample opportunity to display his rare gifts. In the Strauss work, both conductor and orchestra rose to brilliant heights, and the ensuing ovation proved the esteem in which the Florentine leader is held by Salzburg audiences.

Staging Mozart and Beethoven

Mozart's Le Nozze di Figaro was performed in the original Italian text, Hans Knappertsbusch conducting for the third consecutive time. Mariano Stabile was an aristocratic Almaviva, and if his vocal equipment was not always impressive, his phrasing and impeccable diction were greatly admired. The Countess was Maria Cebotari whose lovely voice was again welcome. Esther Rethy's Susanna and Marta Rohs' Cherubino were delightful to eye and ear. Ezio Pinza's Figaro was temperamental, gay and wholly satisfying and after his first aria he was recalled by clamorous applause. Virgilio Lazzari's delineation of Dr. Bartolo was another outstanding example of classic *opera buffa*. Gino del Signore (Basilio) and Angelica Cravcenco (Marcellina) sang and acted well. Staging and scenery were by Guido Salvini and Alfred Roller. Knappertsbusch's conducting was authoritative, and if his *fortes* lacked roundness (the chorus numbers were too subdued) his exquisite *pianissimi* were enchanting. During the performance a heavy thunder storm played havoc with the theatre's lighting system, but despite the disturbances, Knappertsbusch and his men never wavered a moment in their smooth and excellent reading.

Falstaff Sung as Finale

A beautiful performance of Verdi's Falstaff (sung in Italian) rounded out the operatic events of the festival. In the excellent cast were Mariano Stabile (Falstaff), Piero Biasini (Ford), Gino del Signore (Fenton), Giuseppe Nessi (Bardolph), Gianna Perea-Lebia (Nanetta) and Angelica Cravcenco (Quickly). The conductor was Vittorio Gui and the staging was by Guido Salvini. The operatic and dramatic repertoire will be repeated several times.

A final tribute should be paid to Baron Puthon and Dr. Erwin Kerber, the directors of the festival, for their efficient, artistic, and praiseworthy work manifest in every offering.

Lauri-Volpi's Vocal Troupe Appears at Dresden Opera

Tenor Sings in Own Venture—Philharmonic Gives Special Series

Dresden.—Lauri-Volpi and his Italian troupe were one of the big events of the State Opera season. Bohême, which opened the series, gave Volpi a splendid opportunity for magnificent singing, and his unaffected impersonation of Rodolfo won him prolonged applause. Sarah Scuderi was an appealing and beautiful Mimi, and Maria Huder (Musetta), Ottavio Serpo (Schaunard), Mario Basiola (Marcel), and Andrea Mongelli (Colline) were also excellent. The director Antonio Votto gave a revealing reading of the score and it was interesting to note that the Italian, in contrast to most German conductors, always considered the singers, never allowing the orchestra to overshadow the vocal score.

In the second performance, Verdi's Il Trovatore, Scuderi was vocally and histrionically satisfying. Volpi again scored, and after the Stretto, the ovation was of a kind seldom heard in Dresden. The surprise of this sensational evening was Nini Giani in the part of Azucena. Basiola was an excellent Di Luna, and the smaller roles were well done by Maria Huder, Andrea Mongelli, and Erminio Benatti.

Music by Germans

The last restoration of the season was von Reznicek's forty-four year old comic opera Donna Diana, given a thorough musical renovation in 1933 and an entirely new text by Julius Kapp. It was not an easy task to produce this warmed-over opera, but with the fairy-like scenery of Adolf Mahunke, the beautiful costumes of Elisabeth von Anenmüller, and the charming ballet arranged by Valerie Kratina, the producer Hans Strohbach succeeded admirably. The witty, sparkling music pleased the audience and the singers and genial composer (who was present) were heartily applauded. Elsa Wieber (Donna Diana) and Rudolf Dittrich (Toreador) were vocally excellent, although Arno Schellenberg had the best opportunity to display his voice and unusual dramatic abilities in the role of Master Perin, carrying off most of the honors. Others in the cast were Hilda Clairfried, Helene Jung, Sven Nilsson, Heinrich Tessner and Kurt Böhm. Kurt Striegler conducted.

Orchestral Series

The Philharmonic Orchestra was much appreciated in a series of concerts. After the Beethoven Days in Dresden the organization began a series From Gluck to Strauss with Dresden artists as soloists. In addition to these seances, the charming Zwinger concerts have continued with pleasing programs and excellent soloists. Concerts have also been given every Sunday in the lovely Albrechtsberg Castle, situated high above the city, programs of chamber and vocal music.

Blanche Barney Janson

Alice Garrigue Mott to Reopen Studio

Alice Garrigue Mott, vacationing at Newagen, Me., reopens her New York vocal studio on September 15.

EUROPEAN

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack George —Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard R. Laberge, Inc., 2 West 46th St. New York, N. Y.

International Concert Management
WILHELM STEIN
— OPERA, CONCERTS, TOURS —
20, Lothringerstrasse, Vienna, Germany. Phone U 16-1-80

KILENYI
PIANIST
Mgt.: HAROLD HOLT, 3 Clifford St., London

JEAN NORRIS
PIANIST
Management:
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St., London W. 1 252, Fbg. St. Honoré, Paris VIII

EUROPEAN

ETHEL LEGINSKA PIANIST
TEACHING in LONDON and PARIS
Wigmore Hall Studios, London, W. 1. Salle Gaveau, Paris

BOUCHERIT
Professor of Violin at Paris Conservatoire and American Conservatoire, Fontainebleau (André Asselin, Assistant)
Information: 8, rue des Marronniers, Paris, Fr.

SYLENKA
SPANISH DANCES In America 1938-39
Pupils Accepted
35 rue de Dantzig, Paris XV, France

CLAUDE GOT BASS-BARYTONE
Paris Opera and Opera-Comique—Florentine May—Liceo, Barcelona, etc.
Information: 11, rue St. Guillaume, Paris, France

ELLEN COLEMAN
ENGLISH COMPOSER
Poem for Violin and Piano
Sonata for Cello and Piano, Piano Pieces, Songs.
Pub. by Augener, 18 Gt. Marlborough St., London

JEAN GALAMIAN
MASTER VIOLIN CLASSES
Summer—Paris, France Winter—New York
Write Assistant and Representative V. Blumberg
1 Square La Fontaine, Paris XVI, France

ROGER AUBERT
PIANIST
7, rue Vezelay, Paris, France

MARY RAMSAY
SCOTTISH PIANIST
46 Fordwych Rd., N. W. 2, London, England

EISENBERG
VIOLONCELLIST
Mgt.: Kiesgen, 252 Fbg. St. Honore, Paris, Fr.
Mgt.: NBC Artists Service, RCA Bldg., N.Y.C.

MAREX LIVEN
BASS-BARITONE
of the Opera-Comique
Care Musical Courier, 6, Sq. Leon Guillot, Paris

BOYD NEEL
STRING ORCHESTRA
BOYD NEEL, Founder and Conductor
". . . one of the most stimulating forces in the concert world of today."—*Evening Standard.*
3 Stratford Studios, Stratford Road, London W. 8

"As Good As STRAD"
MILLANT-ROUSSEL

Makers of De Luxe
Violins — Violas — Cellos
References from the leading European Artists.
Information on Request
51 Rue de Rome, Paris

IVOR NEWTON
Accompanist & Coach—Associated as Accompanist with Flagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Rethberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Scherr, Casals, Piatigorsky, Feuermann, Garbousova, Merini. 93 Cornwall Gardens, London, S.W. 7.

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

MARGUERITE ROESGEN-CHAMPION
Harpsichordist and Composer

Has composed PASTORALE, for oboe, piano, and violin.
Price: $1.45
For Sale: Elkan-Vogel Co., Inc., 1716 Sansom St., Phila., Pa., The Gramophone Shop, Inc., 18 E. 48th St., New York

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

LEONORA CORONA
SOPRANO
Management: Bernard R. Laberge, Inc.
2 West 46th St., New York, N. Y.

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

GINA VAN DE VEER
SOPRANO
Management: André Mertens
51 Avenue Marceau, Paris XVI, France

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

GRETE STUECKGOLD
SOPRANO
Management NBC Artists Service
RCA Building, Radio City New York

MARGARET **SPEAKS**
Soprano
Mgt. NBC Artists Service, RCA Bldg., N. Y. C.

FRANK BISHOP
PIANIST
Management: Annie Friedberg
250 West 57th St., New York

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

BASIL CAMERON
CONDUCTOR
SEATTLE SYMPHONY ORCHESTRA
Seattle, Wash.

FRITZ FALL
CONDUCTOR and COMPOSER — Symphony, Opera, Light Opera, Radio, Coach, Theory
Suite 701, 119 W. 57th St. New York

VLADIMIR
GOLSCHMANN
Conductor St. Louis Symphony Orchestra
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

Ernst Hoffmann
CONDUCTOR
HOUSTON SYMPHONY ORCHESTRA

KARL KRUEGER
CONDUCTOR
Kansas City Philharmonic Orchestra

FRITZ MAHLER
CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

CHARLES MILLER
AMERICAN CONDUCTOR
Mgt.: Bureau International de Concerts Kiesgen,
252, Faubourg St.-Honore, Paris, France

Pierre Monteux
CONDUCTOR
SAN FRANCISCO SYMPHONY ORCHESTRA

IZLER SOLOMON
CONDUCTOR
ILLINOIS SYMPHONY ORCHESTRA

LAWRENCE WAITE
CONDUCTOR
Suite 705, 119 West 57th St., New York

Dr. Frieder Weissmann
ORCHESTRAL AND OPERATIC CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

Three Leaders Heard at Glasgow Exhibition

Symphonic and Jazz Programs Attended by Huge Audiences—Band and Orchestras Play

EDINBURGH.—During July, the Glasgow Empire Exhibition Concert Hall housed altogether 15,000 visitors who crowded in to hear Henry Hall and his band play light music and jazz. On the last evening the "House Full" placards were displayed for the first time since the record performance of Paul Robeson. During the week the band gave two performances each evening. Recently an outstanding concert was given by Irene Scharrer and Helen Harvey, duo-pianists, who, under the auspices of the Mozart Society of Scotland, did exquisite readings of sonatas by Clementi and Mozart, and the Haydn-Brahms Variations. Valentine Aksarova, Russian soprano, also won success in a list of Handel, Gluck and Mozart.

A new string quartet composed of Marian Ranken, Dorothy Cruikshank, Maud Cowan and Peggy Thomson, made a splendid impression at a debut concert in Edinburgh. The program comprised Haydn's G minor and Beethoven's E flat quartets, and two movements from Haydn's rarely-heard The Seven Last Words of Jesus Christ.

CHAMBER MUSIC FUND RAISED

The Glasgow Chamber Music Society, in order to insure continuous work, and to realize a solid basis, has organized a society of one hundred foundation members, the proceeds of which have already guaranteed next season's concerts. Thus any possibility of deficit has been removed, and the society plans expansion.

Two concerts by the London Symphony Orchestra under Sir Henry Wood, at the Exhibition delighted. The attendance was capacity. The first of these concerts featured Cesar Franck's symphony and Elgar's second Wand of Youth suite, with two Wagner and one Tschaikowsky items; the second, Dvorak's symphony (No. 4), Lalo's Norwegian Rhapsody and Elgar's Cockaigne Overture. Critics were asking whether it was the respective conductors the Glasgow audiences turned out to "see" rather than the music they went to "hear," for immediately following these concerts another orchestral program was given by the BBC Orchestra under Guy Warrack, talented young Scottish conductor, playing to a nearly empty hall. The list, excellently read, comprised Dvorak's Carnival Overture, Delius' Song Before Sunrise, Goetz' symphony in F, Gavin Gordon's ballet Trake Rake's Progress, Oscar Straus' Old Viennese Dances, Grieg's Symphonic Dance in A and Dohnanyi's The Veil of Pierrette. WILLIAM SAUNDERS.

Illinois Wesleyan Adds Junior Music College

BLOOMINGTON, ILL.—A junior college of music is to be inaugurated at Springfield, Ill., by the school of music of Illinois Wesleyan University, according to Dean Arthur E. Westbrook. It is to offer the first two years of musical study as given at the university. Mr. and Mrs. E. Carl Lundgren are directors.

"The academic year 1937-38 was one of the best we have had," said Dean Westbrook. "For four years we have found it necessary to limit registration to 150 students. Our recent summer register was the largest in the university's history while the enrollment for next semester closed on July 25 and we have had to reject a number of applications. Seven states other than Illinois are to be represented in our student body.

"In the summer session, students from eleven states besides Illinois were represented. Among important events were a two-day clinic by Sadie Rafferty of Evanston Township High School on problems of public school teaching; an orchestral program directed by Professor Spencer Green; and a chorus concert under Professor Frank B. Jordan. More than one hundred alumni attended the final event, the biennial all-music school reunion." J. A.

Ivor Newton's Engagements

LONDON.—Ivor Newton, accompanist and coach, after his recent appearances with Lily Pons and John Brownlee at Queen's Hall, accompanied Lina Pagliughi in her recital at the same hall, in company with John Amadio, flutist. There followed three Grotrian Hall recitals with Alfred O'Shea, one with David Carver at Wigmore Hall, as well as a Grotrian Hall recital with Maria Marova. He also played two BBC sonata recitals with Thelma Reiss, and three with Amy Evans. Other activities have included appearances with Antoni Sala, Ida Haendel, Yoseff Hassid, and Paul Makanovitzky. Mr. Newton also assisted in several musicales, notably with John Brownlee and Elena Danielli at Chilham Castle; with Yvonne Printemps at Mrs. Macdonnel-Buchanan's; Raya Garbousova at Lady Howard de Walden's; and Tiana Lemnitz at Lady Bird's soirée. Mr. Newton recently flew to Stockholm and Paris for a brief holiday. H. L.

Cleveland Institute of Music Schedules Concerts

Eight concerts by artist members of the faculty and thirty-eight comparative arts lectures are on the 1938-39 calendar of events at the Cleveland Institute of Music. In addition, a Brahms chamber music concert is planned for March.

Beryl Rubinstein, director of the institute, inaugurates the series with his annual piano program on October 12. Others to be heard are Marie Simmelink Kraft, mezzo-soprano, Josef Fuchs, violinist, Nevada Van der Veer, contralto, Victor de Gomez, cellist, Alice Chalifoux, harpist, and Arthur Loesser, pianist.

In the arts lectures the speakers include Director Rubinstein, Mr. Loesser, Boris Goldovsky, head of the opera department, Herbert Elwell, head of the composition department, and Arthur Shepherd, professor of music at Western Reserve University as well as several others.

STUDIO NOTES

LA FORGE-BERÚMEN

Laura La Forge, soprano, Edward Roberts, fifteen-year-old baritone, Ruth Tester, mezzo-contralto, and Charlotte Harris, pianist, were the artists heard at the ninth of the summer school series of programs at the La Forge-Berúmen Studios, New York. Beryl Blanch was accompanist. The eighth program was offered by Marshall Hulbert, baritone, with Cecil Gordon at the piano; Ruth Fulton, contralto; Violet Maloof, pianist; and Florence Godwin, soprano. Catherine Owen was at the piano for Miss Godwin with Beryl Blanch for Miss Fulton.

Under the direction of Frank La Forge and Ernesto Berúmen, a benefit program was recently given at Darien, Conn. Participating were Harrington van Hoesen, baritone; the Balladeers Male Quartet (Virgil Day and Ellsworth Bell, tenors, Morton Shanck, baritone, and Henry Froehlig, bass); Constantine Callinicos, pianist; and Emma Otero, soprano. Mr. La Forge was at the piano for Miss Otero and Mr. van Hoesen. Beryl Blanch was accompanist for the quartet.

BOMAR CRAMER

Bomar Cramer, conducting the Bomar Cramer Studios for pianists in Indianapolis, gives his Town Hall, New York, recital on November 2. He also plans an Indianapolis recital. Mr. Cramer, who has appeared with orchestras throughout the country, inaugurates the new term at his school on September 9. His assistants are Sara Miller, Nina Hayes Dutton and Catherine Bell. Auditions are scheduled for September 6.

ALEXANDER RAAB

Wanda Krasoff, artist pupil of Alexander Raab, played Dohnanyi's variations on a nursery theme on the Moor Double Keyboard Piano with the Federal Music Project Orchestra under Antonia Brico's direction in San Francisco and Oakland. Following his teaching at the Chicago Musical College summer school, Mr. Raab went to Los Angeles where he conducted classes. After a brief vacation he teaches in Los Angeles, resuming his Berkeley classes on October 1.

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

LA MERI
in
"DANCES OF MANY LANDS"
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

EMILE BAUME
SENSATIONAL FRENCH PIANIST
Steinway Piano
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

THEO KARLE
AMERICAN TENOR
Sole direction:
Kingsbery Foster, 44 West 44th St., New York

DOUGLAS BEATTIE
BASS-BARITONE—CHICAGO CITY OPERA
Management: NBC Artists Service
RCA Building New York, N. Y.

HARRIET EELLS
SOPRANO
Personal Direction:
B. Mary Pingle, 1008 Steinway Hall, N. Y. C.

JOHN GURNEY
BASS-BARITONE
Mgt.: NBC Artists Service, RCA Bldg., New York

CHARLOTTE BOERNER
SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York, N. Y.

CALLIMAHOS
FLUTIST
Mgt.: Metropolitan Musical Bureau
113 West 57th St., New York

LOIS BANNERMAN
HARPIST
Mgt: International Concerts Corp.,
250 W. 57th St., N. Y. C.

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

MOZART BOYS CHOIR
DR. GEORG GRUBER, Conductor
In America January to April, 1939
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

PERCY GRAINGER
PIANIST Manager: Antonia Morse
9 Cromwell Place White Plains, N. Y.

PAUL H. STOES
MANAGER
30 Rockefeller Plaza, New York

FRANCIS ARANYI
VIOLINIST
Management: ALEXANDER MEROVITCH
19 West 69th Street New York City

VIRGINIA PEMBERTON
Traviata and Boheme, Europe, September
Concerts, Europe, August-September
Chicago City Opera, 1938-1939 Season

BIDU SAYAO
METROPOLITAN OPERA SOPRANO STAR
Concert Season 1938-39 Now Booking
Columbia Concerts Corp., 113 W. 57th St., N. Y.

GUILA BUSTABO
BRILLIANT YOUNG VIOLINIST
Management: NBC Artists Service
RCA Building New York, N. Y.

VRONSKY and BABIN
DUO-PIANISTS
Steinway Pianos
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

RUDOLF SERKIN
PIANIST
Management: NBC Artists Service
RCA Building New York, N. Y.

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street New York

ROSA RAISA
SOPRANO — CHICAGO CITY OPERA CO.
Personal Representatives: May Johnson
805 Orchestra Bldg., Chicago, Ill.

ALEXANDER KIPNIS
BASSO
Management: Charles L. Wagner, Inc.
511 Fifth Avenue New York, N. Y.

STELL ANDERSEN
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York, N. Y.

BUY FROM YOUR LOCAL DEALER

JOSEPH BENTONELLI
TENOR—Metropolitan Opera Association
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

EUGENIA BUXTON
AMERICAN PIANIST
Management: Richard Copley
113 West 57th Street, New York

THE VIENNA CHOIR BOYS
VIENNA CHOIR BOYS MANAGEMENT CORP.
521 Fifth Avenue New York, N. Y.

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management: Arthur Judson, Inc.
113 West 57th St., New York

ELISABETH SCHUMANN
SOPRANO
Exclusive Management: Annie Friedberg,
Pisk Bldg., N. Y.

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
805 Orchestra Building, Chicago, Ill.

FLORENCE GEORGE
COLORATURA SOPRANO
Management: NBC ARTISTS SERVICE
RCA Bldg., Radio City, New York

MELCHIOR
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y

JOSEPHINE VILA, Inc.
PERSONAL REPRESENTATIVE and PUBLICITY
119 West 57th Street New York, N. Y.

Kilenyi to Tour in Europe and Africa

Edward Kilenyi, painist, starts a Scandinavian tour next month and then appears with orchestra in Paris. Following a tour of the French provinces, he is to be heard in North Africa and Portugal. In January he makes a Celebrity Tour

EDWARD KILENYI

under the direction of Harold Holt with appearances in Manchester, Sheffield and other principal English cities. In February he appears for the fourth consecutive season with the London Philharmonic Orchestra under Sir Thomas Beecham and gives recitals in London and Paris. His March schedule includes programs in Belgium and with the Brussels Philharmonic Orchestra at the Beaux Arts.

OBITUARY

Sir Landon Ronald

LONDON.—Sir Landon Ronald, who made his debut at the age of eighteen as conductor at Covent Garden, died after a long illness on August 14 at the age of sixty-five. After three years as operatic conductor, he toured the United States as conductor for Nellie Melba, returning to direct orchestras at the Lyric Theatre and Albert Hall and becoming noted as one of Great Britain's leading composers and conductors.

Critic for The Artist and The Onlooker, his works included a symphonic poem, A Winter's Night, The Entente Cordiale Ballet, Four Songs of the Mill and Adonais. In 1910 he became principal of the Guildhall School of Music from which he retired in 1937. In 1922 he received his knighthood from King George V. Sir Landon was music editor, from time to time, of The Tatler, Musical News and The News-Chronicle. Composer of more than 300 songs, he wrote the incidental music for The Garden of Allah. He had been guest conductor of leading orchestras throughout the world. T. S.

Adolph Lewisohn

SARANAC LAKE, N. Y.—Adolph Lewisohn, patron of the arts and probably best known for his sponsorship of the annual Stadium Concerts in New York, died here on August 17. He was 89 years old.

Mr. Lewisohn had long been identified with musical and philanthropic affairs in New York. In 1917 he promoted Arnold Volpe's park concerts and when the Lewisohn Stadium, his gift to the College of the City of New York, was opened the following year, had the programs transferred there. Since that time he had been honorary chairman of the committee in charge. Among his many gifts was one to found the Lewisohn Music Educational Course at Hunter College. Mr. Lewisohn was a singer although not professionally and it was his practice to entertain his guests at his annual birthday parties by singing arias and songs in several languages. Interested in other phases of the arts, he made notable contributions to museums and universities. A son, a daughter and several grandchildren and great-grandchildren survive. K. W.

Antoinette Adamowska

RUMSON, N. J.—Antoinette Szumowska Adamowska, seventy years old, concert pianist and teacher, said to be the only woman pupil accepted by Ignace Paderewski, died here on August 18. Born in Lublin, Poland, she came to the United States forty years ago with her late husband, Josef Adamowski, cellist who played with the Boston Symphony Orchestra. Mme. Adamowska appeared as soloist and with the Adamowski Trio in concerts in all parts of the world, among her appearances being those with the Boston Orchestra and with Walter Damrosch and the New York Symphony Orchestra. For a long time she was connected with the New England Conservatory of Music. Among her pupils was Jesus Sanroma, pianist of the Boston Orchestra. During the war she was president of the Poland Society in Boston. She leaves a daughter, a son and three sisters and a brother in Poland. C. L.

Wolfgang von Bartels

MUNICH.—Wolfgang von Bartels, composer and music critic, died here at the age of fifty-five. Known especially for his chamber music and songs, he was also a musical authority and wrote for numerous newspapers and magazines. B. B. J.

Joseph H. Adams

BIRMINGHAM, Eng.—Joseph H. Adams, for more than forty years conductor of the Birmingham Choral and Orchestral Unions, died here at the age of seventy-four. Apart from his career as choral conductor, Adams was known as a composer, his King Conor, and A Psalm of Praise being in the repertoire of many choruses. W. L.

Paul Tidden

BROOKLYN, N. Y.—Paul Tidden, teacher, and retired concert pianist, died on August 15. He was seventy-seven and had studied in Germany. He was chorus master of the Brooklyn Philharmonic Orchestra when Theodore Thomas was conductor. Mr. Tidden had played with Anton Seidl and Maud Powell. Later he became organist for a Brooklyn church. Three nieces and a nephew survive.

Lucien Van Noz

MOUNT VERNON, N. Y.—Lucien Van Noz, formerly a translator of opera librettos at the Metropolitan Opera, New York, died on August 7 here. Born in France seventy-two years ago, he came to this country twenty-eight years ago and lived in New York until recently. W. S.

OPPORTUNITIES

Vanderbilt Studios, Inc.
M. Dubie-Scheele
238 MADISON AVENUE AT 38th STREET
Brand new, modernized residential studios, kitchens, kitchenettes. Leasing now $70-$90. VANDERBILT STUDIOS BRANCH, 37 East 35th Street—Piano studios, 50c hourly rent. LExington 2-3796.

KIRSTEN FLAGSTAD
SOPRANO—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, RCA Bldg., New York

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

JOSEF HOFMANN
PIANIST
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

ALICE TULLY
DRAMATIC SOPRANO
Concert Mgt.: Bernard R. Laberge, Inc.
2 West 46th St., New York

ANNE MUNDY
PIANIST
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

THEODATE
JOHNSON
SOPRANO
Suite 701, 119 West 57th Street, New York

OSCAR WAGNER
Pianist
Dean of Juilliard School of Music

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

HART HOUSE STRING QUARTET
Mgt.: The Guild for Musicians,
113 West 57th St., New York

THE MORDKIN BALLET
NOW BOOKING SEASON 1938-39
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARIA MAXIMOVITCH
SOPRANO
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

D. C. DOUNIS
VIOLIN MASTER WORKS

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St.,
New York, N. Y. Phone PLaza 3-3453

LEON CARSON
TENOR—TEACHER OF SINGING
30 Cottage Pl., Nutley, N.J. 160 W. 73rd St., N. Y.
Tel.: Nutley 2-2409 Tel.: TRaf. 7-8700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

Westminster Choir College
JOHN FINLEY WILLIAMSON, Pres.
Princeton, New Jersey

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

ADVERTISING INDEX

	Page
ABT, Cybelle	4
Academy of Allied Arts	16
Academy of Vocal Arts	14
Adler School of Opera, Kurt	28
Alberti, Solon	5
Alberti-Speth, Fleeda	3
Alexander, Arthur	33
Althouse, Paul	33
American Academy of Dramatic Arts	4
American Opera Co.	6
Andersen, Stell	33
Anderson, Oscar W.	32
Antoine, Josephine	10
Aranyi, Francis	33
Arden, Dorothy	5
Arendt, Elsa Harthan	4
Armand & L'Estelle	5
Aubert, Roger	31
Auditorium Building	6
Austin, Grace Leadenham	26
Autori, Franco	4
BAER, Frederic	6
Baklor, Elsa	6
Baldwin, Richard	4
Balokovic, Zlatko	33
Bampton, Rose	10
Bannerman, Lois	32
Barnes, Frederick	5
Barnes, Richard & Wilkes, Charles	4
Barrere-Britt Concertino	23
Barrows, Harriot Eudora	6
Bartlett & Robertson	32
Baume, Emile	32
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A.	5
Beattie, Douglas	32
Beethoven Society, The	6
Bertonelli, Joseph	33
Berger, Eleanor	18
Berumen, Ernesto	3
Biedenharn, Emylon	19
Bigalli, Dino	4
Bishop, Frank	32
Blatherwick, Barbara	5
Boerner, Charlotte	32
Boice, Susan	3
Borowsky, Serge	5
Boucherit, Jules	31
Bowers, William	4
Boyce, Alfred	3
Brady, William S.	3
Branzell, Karin	29
Braun, Leo	3
Brocks, Hanna	3
Bronstein, Raphael	6
Brown, Eva	8
Buckley, Emerson	6
Burgess, June	3
Burnham-Wragg Piano School	3
Bush, Grace	5
Bustabo, Guila	33
Butler, Hanna	4
Buxton, Eugenia	19-33
CADMAN, Charles Wakefield	30
Callimahos, Lambros Demetrios	32
Cameron, Basil	32
Carson, Leon	33
Case, Harriet	4
Caselotti, Guido	5
Charbonnel, Avis Bliven	4
Chase, Helen	29
Chicago Musical College	17-33
Chiesa, Vivian Della	30
Chigi, Alfred	5
Chittenden, Kate S.	4
Cincinnati Trio, The	5
Cleveland Institute of Music, The	4
Clovis, Hall and Steele, Eleanor	29
Culeman, Ellen	31
Collins, Edward	4
Composers Opportunity (Adele Jackson)	18
Composers Press, Inc.	26
Conley, Eugene	5
Cook, Naomi Cullen	28
Corigliano, John	29
Corona, Leonora	32
Cottlow, Augusta	6
Crawford, Dorothy	12
Crawford, Elizabeth	5
Crooks, Richard	32
Czerwonky, Richard	5
D'ARNALLE, Vernon	6
D'Arville, Colette	19
Darwin, Glenn	19
Dellera, Riccardo	4
Delta Omicron	6
De Sellem, Elaine	5
Devries, Mr. and Mrs. Herman	4
De Vries, Sydney	4
Dickenson, Jean	29
Dickerson, Dorothy	28
Dickinson, Clarence	4
Diefenthaeler & Dittl	30
Dilling, Mildred	4
Dodge, Rebekah C.	30
Dounis, D. C.	33
Dragonette, Jessica	19
Draper, Freda	4
Dudley, Edward	5
EASTMAN School of Music	33
Edkins, Alden	29
Eells, Harriet	32
Eighteenth Century Singers	5
Eisenberg, Maurice	31
Eisner, Bruno and Olga	6
Ellison-White Bureau	4
Elmore, Robert	4
Erb, John Warren	6
FALL, Fritz	32
Field, Joan	30
Files, Ada Belle	6
Findlay, Francis	29
Firkusny, Rudolf	29
Fischer, Inc., Carl	27
Fischer & Bro., J.	26
Fitzu, Anna	18
Flagstad, Kirsten	33
Fletcher, Lola	6
Forest, Frank	32
Foster, Harriet	4
Fowlston, Edgar	6
Fox, Felix	12
Frantz, Dalies	10
French, Isabel	4
Fricken, Frederica	4
Fuchs, Viktor	18
GAGLIANO, B.	4
Gaillard, Mrs. Theodore A.	3
Galamian, Jean	31
Galaxy Music Corporation	26
Ganz, Rudolph	28
Garrigue, Esperanza	3
Gauld, Carleton	18
Gebhard, Heinrich	12
George, Florence	33
Gerry, Arthur	4
Gershkovitch, Jacques	5
Gerster-Gardini School	6
Gerts, Annemarie	5
Giannini, Dusolina	11
Glade, Coe	28
Glickman College of Music	5
Goldo, Walter	3
Golschmann, Vladimir	32
Goodman, Mischa	6
Goodwin, Esther	5
Got, Claude	31
Grainger, Percy	32
Grasse, Edwin	3
Gray, Carolyn	5
Gregor, Henry	6
Gregoretti, Adamo	29
Groschke, Katherine	3
Grobe, Edouard	19
Gundry, Roland	29
Gurney, John	32
HARRIS, Daniel	4
Harris, Edward	3
Hart House String Quartet	33
Hassell, Stanley	6
Hasselmans, Louis	4
Hawks, Catherine	4
Heffner, Hazel	30
Helfman, Max	5
Herliczka, Gertrud	12
Herrick, John	29
Hidersine (Resin)	27
Hoffmann, Ernst	32
Hofheimer, Grace	6
Hofmann, Josef	33
Hopkins, Gertrude	4
Hoyen, George	5
Huss, Henry Holden	6
ILLINOIS Wesleyan University	16
Institute of Musical Art	19
Irwin, Richardson	4
JOLAS, Jacques	5
Jepson, Helen	10
Johnson, Olevene	4
Johnson, Theodate	33
Jolliffe, Norman	3
Jones, J. Randolph	4
Jonsson, Esther	30
Juilliard School of Music	33
KARLE, Theo	32
Kass, Florence	6
Kaufman, Mary Ann	6
Kaye, Milton	6
Keller, Minnie Just	3
Kemp, Clifford	6
Ken-Mar School of Music	5
Kilenyi, Edward	31
King, Bruce Spencer	6
Kipnis, Alexander	33
Kirk, Beverly	6
Kiszely, Itza	4
Knupfer, Walter	28
Kortschak, Hugo	29
Krueger, Karl	32
LA FORGE-BERUMEN STUDIOS	33
La Meri	32
La Motte, Lila	4
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Marjorie	33
Leginska, Ethel	31
Lehmann, Lotte	32
Lehmann, Otto	5
Lenci, Estelle	4
Leopold, Ralph	29
Levy, Heniot	4
Liebling, Estelle	13-33
Liebling, George	5
Liven, Marex	31
Loewenguth Quartet	31
Luening, Ethel and Otto	4
Lurgan, Lord (William Brownlow)	30
MAC BURNEY Studios	5
Mac Conachie, Margaret Ellen	5
Maccue, Beatrice	4
MacDonald, Amanda	4
Magee, Edythe J.	6
Mahler, Fritz	32
Manke, Dr. Alex	5
Mannes Music School, The	10
Mareus, Adele	6
Margolis, Samuel	4
Margolyne, Helen	5
Martinelli, Giovanni	32
Martini, Nino	10
Maximovitch, Maria	33
Maxwell-Lyte, Eve	29
McArthur, Edwin	4
McChesney, Ernest	29
McClanahan, Richard	6
McClung, Marjorie	6
McMillan, Malcolm	5
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	33
Melotone Recording Studios	4
Meltzer, Edward	6
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Midjo, Alcinda	18
Milholin, Marion London	6
Millant-Roussel	31
Miller, Charles	32
Miquelle, Georges	15
Monroe, Lucy	33
Monteux, Nancie	30
Monteux, Pierre	32
Moore, Grace	32
Moorland, Carol	14
Mordkin Ballet, The	33
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mozart Boys Choir	32
Mundy, Anne	33
Murat, Ronald	29
Musicians Center	23
NADEAU, Raoul	18
National Symphony Orchestra	33
Neel String Quartet	31
Newton, Ivor	31
New York College of Music	4
Norena, Eide	19
Norfleet Trio	4
Norris, Jean	31
OBERLIN CONSERVATORY	5
Ohlin, Hilda	5
Onofrei, Dimitri	6
Orton, Dorothy	29
Ott, Bertha	5
PADGITT, Bissell	4
Paggi, Ada	28
Paret, Betty	4
Parker Productions, Donna	5
Pascarella Trio	6
Patrick, John H.	4
Peabody Conservatory	6
Pemberton, Virginia	33
Percy, Richard	3
Perfield, Effa Ellis	4
Perlman, George	5
Persinger, Louis	29
Petri, Edoardo	3
Philadelphia Conservatory of Music	4
Phillips, Madalyn Akers	5
Picco, Millo	3
Pingle, B. Mary	12
Ponselle, Carmela	29
Ponselle, Rosa	19
Poole, Valter	5
Powell Flutes	27
Primrose, William	29
Prouty, J. Cecil	4
RAISA, Rosa	33
Ramsay, Mary	31
Raymond, George Perkins	19
Reardon, Mary	5
Reimers, Paul	3
Repper, Charles	6
Rice, Mme. Melanie Guttman	4
Riesberg, F. W.	3
Rinquest, Baxter	5
Rio, Mme. Anita	3
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	31
Rooney, Ruth	5
Roosevelt, Emily	33
Rosati, Enrico	29
Ross, Jane	6
Rossi-Diehl, Courty	6
Rozas, Emilio	6
SAIDENBERG, Daniel	5
Sample, John Dwight	28
Sandor, Arpad	4
Sapio Studios	6
Saroya, Bianca	6
Sayao, Bidu	33
Schnabel, Karl Ulrich	29
Schofield, Edgar	3
Schramm, Anna	6
Schroeder, Henry A.	5
Schumann, Elisabeth	10-33
Schuster, Joseph	4
Schwerke, Irving	31
Serkin, Rudolf	33
Shaffner, Ruth	6
Shelton, Maud Key	4
Siebach, Fritzi	6
Silverman, Belle Fisch	6
Sinclair, Daisy	5
Skilton, Charles Sanford	4
Skrobisch, Jean	3
Smith, Sylvia	6
Sodero, Cesare	12
Solomon, Izler	32
Spada, William	6
Speaks, Margaret	32
Stage, Florence	5
Steele, Eleanor and Clovis, Hall	29
Stein, Wilhelm	31
Stewart, Oliver	6
Steuber, Lillian	5
Stillman-Kelley, Edgar	3
St. Leger, Frank	29
Stoes, Paul H.	32
Stoessel, Albert	23
Stueckgold, Grete	32
Stueckgold, Jacques	3
Sutton, Martha Briggs	4
Swain, Edwin Orlando	3
Swarthout, Gladys	19
Swayne, Wager	19
Sylenka	31
TARNOWSKY, Sergei	5
Taylor, Bernard U.	3
Thomas, Ralph	30
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tully, Alice	33
Tureck, Rosalyn	29
Tuthill School for Oratorio	6
Tweedy, Maude Douglas	3
UNIVERSITY of Southern California	30
VALENTINE, Marguerite	3
Vanderbilt Studios	33
Van de Veer, Gina	32
Verson, Cara	4
Vienna Choir Boys	33
Vila, Inc., Josephine	33
Virgil School of Music	6
Vita, Arturo	29
Volta, Claudia	6
Von Zweygberg, Lennart	6
Votipka, Thelma	6
Vrionides, Christos	6
Vronsky & Babin	33
WAGNER, Josef	4
Wagner, Oscar	33
Waite, Lawrence	32
Waldron, Marga	4
Webster, William & Remington, Dorothy	6
Weissmann, Dr. Frieder	32
Wessell, Florence	29
Westervelt, Louise St. John	4
Westminster Choir College	33
Whitney, Robert S.	5
Wilson, Lillian Backstrand	5
Wolfes, Felix	5
Wolf, Ernst Victor	6
YON, Pietro A.	4
ZADOR, Emma	6
Zaslawsky, Georges	30
Zelzer, Harry	5

GIOVANNI MARTINELLI
with a party at the Lido, Venice. Seated left to right are Paul Gardner, director, Kansas City Museum of Fine Arts; Mrs. O'Toole, of Venice and New York, wife of a member of the Reinhardt Art Galleries of New York; Eleanor Patterson, of Philadelphia, Pa., and Joseph Wood, Newark, N. J. (Photo by Stella Saxton.)

(RIGHT)
THE ROTH QUARTET,
following their appearances at the Westminster Festival, Princeton, N. J., gave sixteen concerts and offered instruction at Stanford University under the patronage of Mrs. Elizabeth Sprague Coolidge, who also entertained them. Present were, left to right, Mr. Wessels, former manager, Chicago Symphony Orchestra; Mrs. Molnar, Ferenc Molnar, Mrs. Antal, Jeno Antal, Mrs. Coolidge, Feri Roth, Mrs. Wessels and Janos Scholz.

(BELOW)
HARRIET EELLS,
American mezzo-soprano, at the Horse Guard Barracks in London during her recent concert tour of England and the Continent. (Photo © by Planet News, Ltd., London.)

(LEFT)
JOSEPH SCHUSTER,
solo cellist of the New York Philharmonic-Symphony Society, at his home in Chappaqua, N. Y., prior to resuming his post with that ensemble, his teaching and a fall concert schedule.

GERTRUD HERLICZKA,
conductor, while vacationing in Italy, tries out a new "stance," above, for the podium this winter. Right, Mme. Herliczka leaving the "stage" after the applause.

(BELOW)
SOLON ALBERTI,
standing by organ, rehearsing the Nampa Choral Society, at Nampa, Ida., for their recent presentation of Mendelssohn's Elijah.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Apeda, N. Y.

JOSEPHINE FORSYTH

American Composer

Whose Musical Setting of The Lord's Prayer Was Sung as a Competitive Work at the International Eisteddfod Festival in Cardiff, Wales, on August 2.